SOMEWHERE IN TIME

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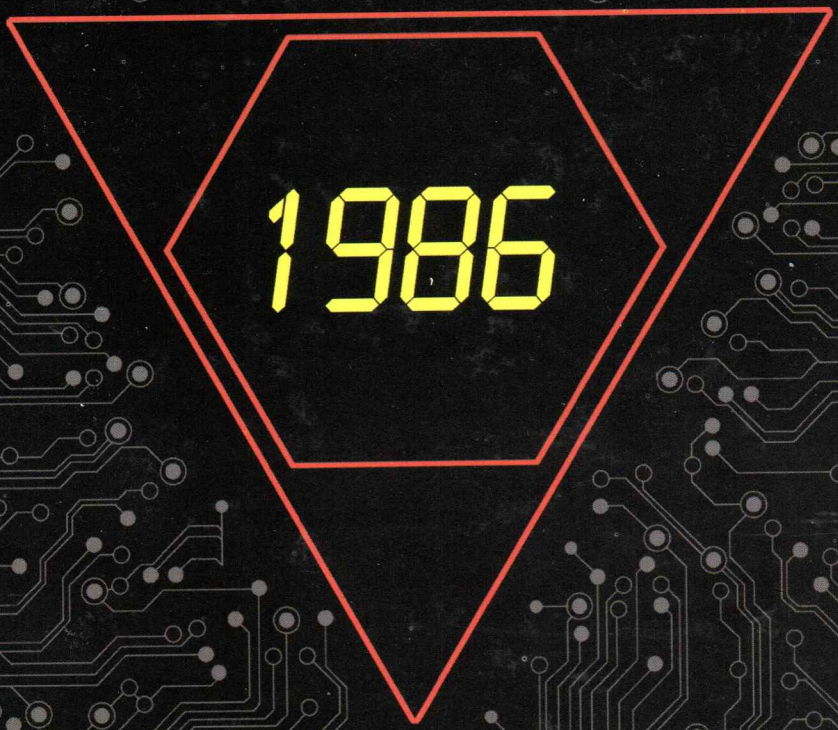
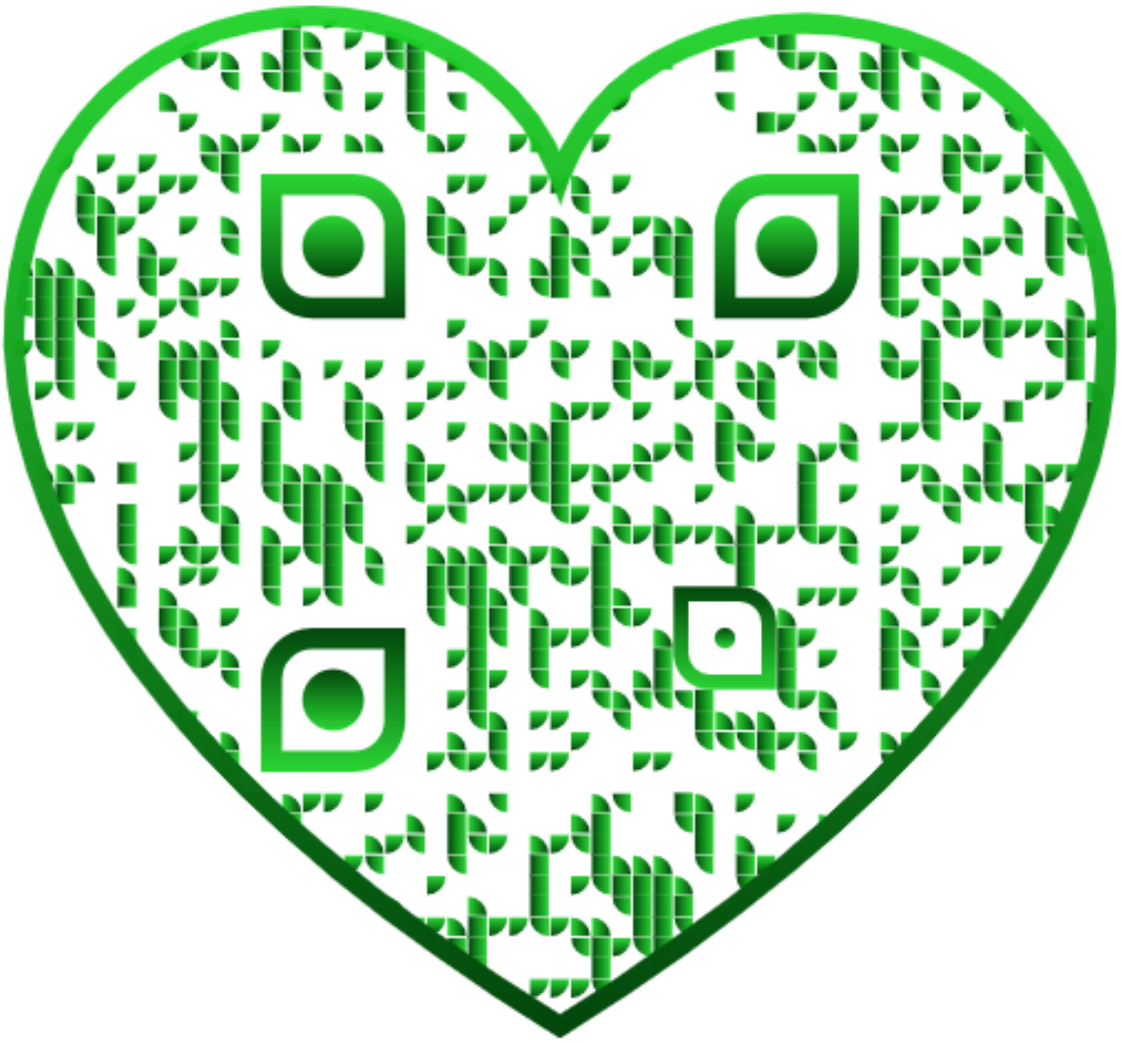
AN IRON MAIDEN CLASSIC



STJEPAN JURAS



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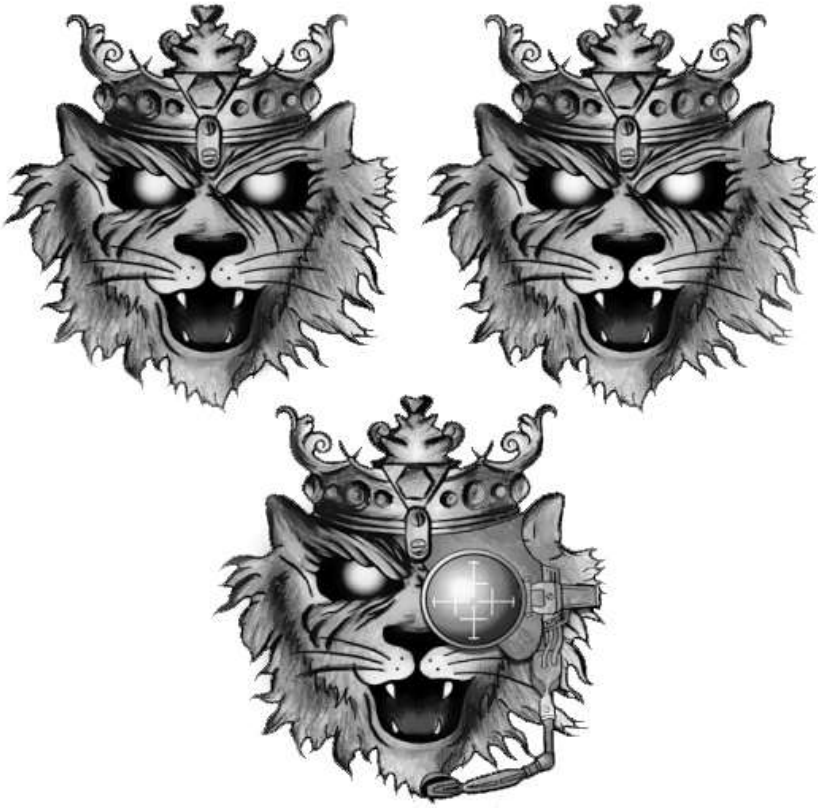

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STJEPAN JURAS

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SOMEWHERE IN TIME

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STJEPAN JURAS

SOMEWHERE IN TIME

Zadar, May 2016

DEREK RIGGS
EDITION

An artist, a prophet, a visionary, one of the last great representatives of the famous British sense of humor, sarcasm, irony and self-irony - whose legacy is far greater than any of us could yet fathom. The multidimensional approach to his illustrations and groundbreaking ideas he bases his work on successfully shaped a whole musical genre as we know it and in the form it's going to be remembered. Anyone can paint Eddie nowadays, just like every music school student can play certain partitures by Mozart, but literally no one - whether Iron Maiden made it official or not - has ever managed to come close to the greatness of Derek Riggs' visions and creations, a true artist who changed the lives of millions. This unique edition of the book is my personal tribute to Derek for everything he's done for the fans.

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PLEASE DO NOT SELL THIS COPY AT A HIGHER PRICES
THIS COPY IS MADE JUST AND ONLY FOR YOU
UP THE IRONS!

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WARNING!

Fantastic Iron Maiden fan websites such as Ironmaidencommentary, Maidencroatia, Maidenlive, Maidenfans, Maidenrevelations, Ironmaiden-bg, ironmaiden666, Maidenthebeast, MaidenSpainFC various other fan websites and all their contributors deserve utmost hats down for all they did to preserve the great legacy of Iron Maiden for all future generations. Iron Maiden would have NEVER been so massive if there were no loyal fans willing to spend months and years exploring all aspects of this amazing band's history. As an author, they ALL have my immense gratitude for making it quite easy for me to find certain facts, old interviews, lost photographs and other bits and pieces all of which helped to make this book. However, 'Somewhere In Time' is not, nor was it initially intended to become an official printed document which would unite all of this trivia and priceless knowledge. If that was the case, I could not nor would I want to call this book my original piece. This book is a series of exclusive observations, cross-references and brave speculations while delving into the most hidden secrets and motives behind Maiden's album 'Somewhere in Time', thoroughly discussed from all points of view, considering all the selected segments that could have affected the creation of the album. Given that thirty years have passed since 'Somewhere In Time' came out, I tried to give it a cool-headed evaluation it clearly deserved, while taking into consideration both its strengths and weaknesses. Here you will find a large number of new theses and speculations never heard before, sometimes even shocking conclusions, while some thirty year old puzzles will be uncovered for the very first time. I am convinced that this piece will be the harbinger of discussion and controversy, quite possibly dismissing some of the statements given in this book, but my answer to that is simple. I'm a fan, and this book is the content of my direct observations of the album. This is my tribute to it, for it introduced me to the epic world of Iron Maiden, a world without which my life would surely be dramatically different. So here's to a happy thirtieth birthday 'Somewhere In Time'!

STJEPAN JURAS

SOMEWHERE IN ME

When it comes to bands and performers, various book authors try hard to make their audience believe that while they aren't in possession of the official product, they are buying something equally legit. The use of misleading PR is common, trying to lure people into thinking they are actually paying for some of the exclusive and never before seen materials seeping with deep insider info about to shake the foundation of everything they believed they knew about their favorite band or performer.

This is in fact a book about an album, yes - an album, which opened a new dimension of space and imagination as far as thirty years ago, taking a ten year old boy to a neverending journey. This is also a story of a renegade album, a black sheep, a bastard child, who their creators never gave the credit it deserved. I have waited for so many years, eagerly awaiting a Maiden 'history' tour but today, thirty years after the album release, my hopes slowly started to fade away, accepting that it will never be appropriately presented to the public that waited decades for its missing acclaim. This is why this book is actually a cry for Iron Maiden to remember the jewel they've left in the dust, allowing their own vanity to submerge it into oblivion.

Dear Iron Maiden, you may have forgotten the album 'Somewhere In Time' but there are several millions of us who have not. Millions of us who bought it, worshipped it, collected all available merch, and listed numerous petitions asking for a live performance of the album's long forgotten songs. That is why I'm proud to conclude: no, this is not an official book, nor is it intended to act as such, it does not feature any exclusive insider info, and neither is it trying to pile up all of the available Wikipedia articles and maiden-related fan sites info. It wasn't written encyclopedically, factually, statistically, it's not trying to create a timeline of all the shows, bootlegs, various album editions, music awards, interviews and everything else I'm sure you already know about. This book is a piece of my soul, my scream to Iron Maiden… September 29th 2016 is almost upon us. Do something! This is the last chance!

To the fans by a fan

BEHIND THE IRON SECRETS

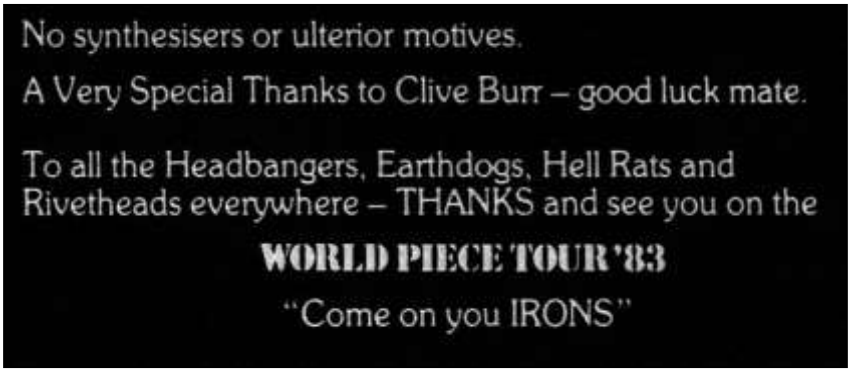
The history of Iron Maiden, as many fans agree, especially those following their work for a longer period of time, is riddled with many intrigues and brilliant enigmas, sometimes so incredulous they border on conspiracy theories. I never fully understood who was behind all this, because the coded messages, cryptic illustrations, show announcements, anagrams, messages written in hieroglyphics, and many other mysterious puzzles were so intelligently thought out and flawlessly executed. Sometimes these riddles were so subtle it took years for anyone to notice them and even more for anyone to come up with a solution. Others were intentionally overemphasized announcing to all that the band was trying to make a point and inspire hundreds of thousands of fans to ponder upon the explanation. Could this have been the work of the cunning and intelligent Bruce Dickinson is difficult to state, because the cryptic messages appeared even when he wasn't a part of the band, and they were there before he joined? Could have it been Steve Harris? Is he truly so far inside the 'Maiden' world to spend his days trying to come up with ways to tease the fans and point them towards the band's newest ideas and projects? I can perhaps actually picture him spending his evenings in front of the computer, surfing the official FC forums, looking to inspire a new subliminal creation. Or was it Rod Smallwood this whole time, the man pulling a lot of Maiden strings, together with Andy Taylor and his PR team? He's been the only one besides Steve with the authority to do things like these, while time has shown that besides being an experienced and highly respected manager he's still a playful child who is still very much enjoying everything he does in his line of work.

Let's take a moment to reflect on how many headaches were wrapped around the meaning of the mysterious biography of Benjamin Breeg as well as his true identity, or the famous debates surrounding the cover of the FC magazine 99.5 and the 'UROTON51' anagram. Let's also remember the cryptic message that Bruce used live, a year before the actual event, to announce them headlining Monsters of Rock '88. Not only have they arranged everything with the promoter, they also knew they had created a killer record - about to conquer the metal world. The list of coded messages

and puzzles is so diverse it could fill a book by itself. That very fact made me wonder about something I never did before, and as far as I remember, no one else had either. Could it be that the whole anecdote surrounding the conversation between Bruce Dickinson and the Polish Maiden fan in the 'Remont' club was just some sort of a farce following the 'Behind the Iron Curtain' documentary - perhaps an omen of the things to come on the soon to be released album? As it was, this turned out to be a fun trivia about Bruce jumping ahead of himself by answering a fan's "I would like to play heavy metal with synthesizer!" with a condescending "You can't play heavy metal with a synthesizer!", leaving his Polish fan with his mouth ajar but still stammering out "Yeah, I want". When this video was released, Bruce was surely hailed as a hero amongst his British fans, imparting to this eastern European fanboy how to play true heavy metal. But a year and a half later it was clear that the Pole was in fact ahead of the times and was probably gloating somewhere in his homeland proving Bruce wrong. Putting things into perspective, it is way more likely that this whole conversation happened spontaneously (given that the British celebrities found it quite common to patronize the eastern countries), so having the story play out that way - the record label simply decided to test the fanbase 'pulse' regarding keyboards in heavy metal.

Coversation in Club Remont. Screenshot from 'Behind the Iron Curtain' video.

Let us all remember… The 'Piece of Mind' album booklet very clearly stated “No synthesizers or ulterior motives”, scoring points for the band with both their metal fans as well as various censors, clerics and alike. While aiming to distance themselves from the satanic imagery due to distribution and marketing reasons, they also wanted to separate themselves from pop radio bands trying to pose as hard rock or heavy metal even though they were way closer to AOR than anything hard or heavy i.e. Foreigner or Def Leppard.


No synthesisers or ulterior motives.
A Very Special Thanks to Clive Burr – good luck mate.
To all the Headbangers, Earthdogs, Hell Rats and Riveteads everywhere – THANKS and see you on the
WORLD PIECE TOUR '83
"Come on you IRONS"

'Piece of Mind' - Booklet scan with 'no synthesisers' part.

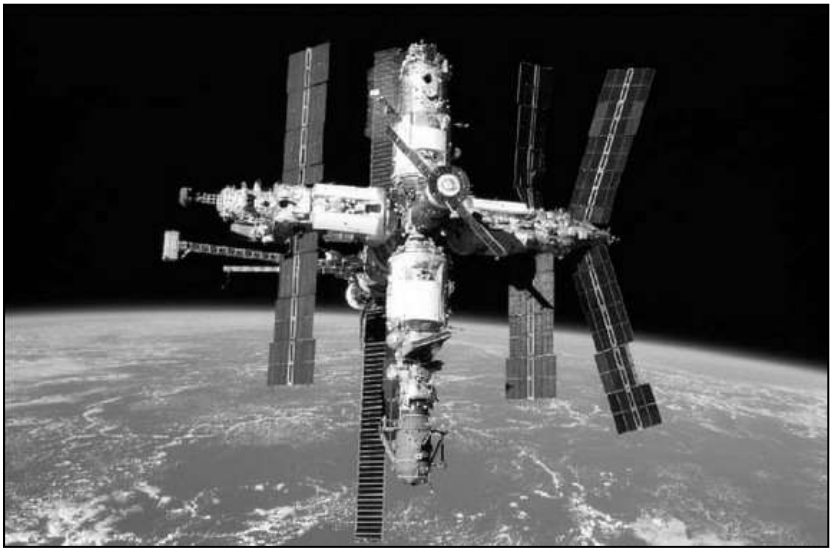
Two years later things have definitely changed, and the music world was headed for a whole new direction. Perhaps the iconic ending to the 'Behind the Iron Curtain' video with John Harte, Maiden’s chief of security, cutting the camera off by shutting the heavy iron gate followed by the ominous words “No more” was symbolic, because it marked the end of Iron Maiden as we knew it. Michael Kenney, formerly only Steve’s bass technician and soon to be synth programmer became a session keyboard player (because having synth recorded on the album and not having it live would hurt their image) and the band hit critical success, reaching new heights with 'Somewhere In Time' followed by 'Seventh Son of a Seventh Son'. Those were in fact the two albums that have given them plenty of credit to cover for all of the ups and downs they had in the 90’s. 'Somewhere In Time' was a real jewel of musical publishing in more ways than one and this book is here to attest this.

1986

1986. (MCLMLXXXVI), also declared the International Year of Peace by the UN has permanently changed many lives, including the lives of many Iron Maiden fans. On a sunny Wednesday, the 'year of the tiger' quickly announced itself as a year of great successes but also great catastrophes. Early that year the world bid farewell to the charismatic bass player of Thin Lizzy, due to opiate induced complications. Phil Lynott, an Irish musician whose talent and leadership inspired Steve Harris had prematurely left us at the age of 36, entering into legend. The first edition of Metal Hammer UK was printed that very year, and the legendary American animated TV-show 'The Simpsons' had just been born. Stefani Germanotta, also known as Lady Gaga, let her cries be heard in the nursery, and so did Megan Fox - one of the biggest sex-symbols of today. Newborns Rafael Nadal and Usain Bolt, legendary tennis and sprinting champions, were just learning to crawl while Tom Cruise was already breaking ladies' hearts and raising adrenaline levels with his Top Gun stunts. The 'hand of god' by Diego Maradona decided the quarterfinal match on the FIFA World Cup held in Mexico, which - together with a goal of the century - pushed Argentina towards the top of the world. Iron Mike Tyson had won his first heavyweight title in Las Vegas vs. Trevor Berbick.

Metal Hammer 1986 / 1987. Few covers with Iron Maiden on it.

1986. certainly deserves to be printed in a digital font on the 'Somewhere In Time' album, because that's also the year that the first commercial 3D printer hit the sales, and the first PC virus named 'Brain' had gone viral. 1986. was the year that the first child carried by a surrogate mother was brought into the world, while the United Kingdom and France had just revealed their plans regarding the La Manche tunnel. The Soviet Union had successfully launched their legendary 'Mir', today known as the once longest standing space station, and the United States bereaved seven astronauts in a tragic explosion following the disaster of the space shuttle 'Challenger' - only 73 seconds after launch and in front of the live worldwide TV audience. A year of space successes and disasters was closed on December 23rd by the historical 'Voyager' trip, completing its mission of continuously encircling the Earth without fuel replenishment throughout 9 days, 3 minutes and 44 seconds.



Space station 'Mir' 1986 started with their mission. Courtesy of NASA.

IBM had presented the world's first laptop as a substitute to the PC, while the British surgeons had successfully transplanted the heart, lungs and the liver simultaneously. E-mail, or the Internet Mail Access Protocol was

successfully defined, and Intel presented its first line of '388' microprocessors. The Human Genome decoding was started with the goal of developing and understanding modern medicine; a project declared finished in 2000. by Bill Clinton and Tony Blair. The nicotine patch was invented the same year the United States banned smoking within public transportation.

The Chernobyl nuclear disaster occurred in April 1986. in Ukraine, which was at the time still a part of the Soviet Union, creating a health hazard throughout Europe and leaving death and devastation for years to follow. But life, as always, had to go on.

A radioactive sign outside a café in Pripyat. Courtesy of D. Markosian, VOA.

'Her Majesty's Theatre' in London debuted 'Phantom of the Opera' which was to become the longest standing Broadway musical in history, and on December 26th, after a 35 years long run, NBC broadcasted its very last episode of 'Search For Tomorrow', the longest-running 'non-news' television program to this day. Year 1986. entertained us with TV shows such as 'Magnum', 'Fame', 'Dynasty', 'Falcon Crest', 'Hill Street Blues', 'Cagney and Lacey', 'Cheers', 'P.I.', The Bill', 'Family Ties', 'Remington Steele', 'The A-

Team', 'The Adventures of Sherlock Holmes', 'Highway to Heaven', 'Murder, She Wrote', 'The Cosby Show,' 'EastEnders', 'Growing Pains', 'Neighbours', 'Only Fools and Horses' i 'The Twilight Zone'; while blockbusters such as the 'Top Gun' followed by 'Crocodile Dundee', 'The Karate Kid Part II', 'Star Trek IV: The Voyage Home', 'Aliens', 'Police Academy III: Back in Training', 'Big Trouble in Little China', 'Highladner' and 'Maximum Overdrive', based on the Stephen King's book 'Trucks' and featuring a heavysoundtrack by AC/DC.

Maximum Overdrive movie - bridge scene with AC/DC tour van. Sreenshot.

The world of mainstream music was under the rule of names such as Billy Joel, Robert Palmer, Lionel Richie, Van Halen, The Police, Debbie Harry, Simply Red, Whitney Houston, The Pretenders, Genesis, Chris De Burgh, Michael Jackson, Madonna, Prince, Culture Club, Bruce Sprinsten and Pet Shop Boys all shining through the prime of their careers. The Bangles had the world dancing to the tunes of their huge hit 'Walk Like an Egyptian', a mere year after Iron Maiden finished their biggest yet 'World Slavery Tour' - presenting their epic 1984. 'Powerslave' album using, Egyptian iconography.

The songs from the 'Somewhere in Time' album clearly show exactly how much of an influence the described social climate had on the band members during their creative songwriting process, a trend they kept with very rare exceptions ever since their early albums all the way to the last one - 'The Book of Souls' - which preceded the writing of this book by a few months.

While many other rock and metal bands use social themes or the latest global events as an inspiration for their songs, Iron Maiden has always existed in a certain 'magical time capsule' and in such a manner keeps surprising us with their song theme choices. So, with 'The Book of Souls' coming out in 2015, some fans might have presumed it would contain a tsunami themed song - given that the band was touring Japan in the time of the worst earthquakes and tsunamis in Japan's history, while others might have expected them to speak out about the global terrorism threat and similar issues worrying the world of today. However, in their typical fashion, Iron Maiden stuck to their own ideas, choosing to sing about the gigantic Zeppelin disaster, air battles from World War I and similar topics completely unrelated to the issues of our time, while at the same time the recent death of Robin Williams, which some could see as trivial, inspired the song 'Tears of a Clown'. Then again, this shouldn't have come as such a surprise, because the song's author – Steve Harris – has long since been (and maybe still is) battling depression, even though his fans see him as a 'god' and he's expected to smile all the time, which is exactly what the song is about.

Comet 1P/Halley as taken March 8, 1986 on Easter Island. W. Liller / NASA

Thirty years before, September 29th 1986. marked the release of Maiden's sixth studio album 'Somewhere In Time', an album seemingly worlds apart from all the happenings of that day and age. Even though Steve Harris stated that during the songwriting process he had no intention of creating a conceptual album, it's very indicative that all of the album's songs have a lot to do with the concept of time. So, while not officially labeled a conceptual album (which should be considered a technicality, for if the bands PR at the time decided to name it as such, no one would have a problem regarding it as exactly that – conceptual) is certain that 'Somewhere In Time' had a role of being both a starting point and a 'lite motive' for the release of their following album. None of the songs from 'Somewhere in Time' featured themes or topics from that particular time - there was no time-passing frame, no 'hand of god', no Chernobyl, no human genome, no surrogate mothers, no 3D printers, no space travel… And even though the current events certainly left their mark on the band members, evident by the band's cover of Thin Lizzy's 'Massacre' following the death of Phil Lynott - the cover song appeared years later on a 'Seventh Son…' single. The choice of the song itself showed a great deal of moderation as well as character, and the proof that Maiden is not going to move away from the guidelines they followed throughout their career. 'Massacre' told the story of the 1854. Battle of Baclava years before 'Trooper' did, both following the events immortalized by Lord Alfred Tennyson in his poem 'The Charge of the Light Brigade', which was proof enough of Thin Lizzy greatly influencing Maiden not just with the galloping rhythms and the bass frontman image, but even with the song themes. There is a big chance that a young fan might wrongly presume the 'Trooper' theme as something Iron Maiden pioneered within modern rock industry, which clearly shows how rock n' roll can be a neverending historical treasure hunt. Same can be said about 'Rainbow's Gold'. It looks like Steve Harris predicted the lyrics of Beckett's 'Life's Shadow' coming out to the public sooner or later, and decided to give credit to Beckett before the archival moles and musical journalists tried to accuse him of plagiarism. Choosing to 'autoexpose' the facts made sure that any allegations of the sort were successfully avoided, even with an endearing touch to it.

Various trivia like this could definitely point us to conclusion that the time capsule on the 'Somewhere In Time' album, which the band's mascot 'Eddie'

is exiting on the album cover - is a symbolic detail brilliantly implemented by the art designer, who clearly foresaw the continuous uncertainty of the band's future. The immense success of the 'World Slavery Tour' was just a few wrong steps away from becoming the band's ultimate downfall, while wise leadership and careful decisions could have secured them a legendary status, which is exactly what happed. This is why 'Somewhere in Time' was a huge turning point, and a massive test, which left an obvious two-sided impact on the band, as time would tell, but it did not stop the band from living within their 'magical time capsule'.

Let's not forget an amazing event which occurred on March 12th 1986., basically on Steve's birthday, having a huge impact on the world as we knew it and maybe leaving a mark on Steve himself who possibly reevaluated the very fragile concept of life within that very moment. Even though I was merely ten years old at the time, I clearly remember the spectacular flight of the wonderful Halley's comet - an event occurring possibly once every seventy-five/six years, as clear as it was yesterday. The skies were crystal clear on that day, while I was trying to stay up as late as possible before my parents would send me to bed. I stood in awe before that historical moment asking myself if I was still trying to count if I am still going to be around to see the marvelous thing greet us in the skies once again. Seventy-six years... a lifetime. On that day in spring of 1986. I came to the conclusion that if that came to be, and if I see the comet once again I was going to be exactly - 86 years old. The numbers sometimes play an interesting game with us. Today I can picture the young Steve Harris - who was making the album on the Bahamas - spending his 30th birthday under the magical skies of the beautiful islands, perfectly clear and void of any clouds, asking himself the same thing: Where will I be the next time the comet passes? In that particular moment it's not hard to realize how insignificant we really are in the vast universe, or how time waits for no one, unless we give it our best shot and create something to stop the time itself. Something to make ourselves eternal. None of this has to be true, and due to the subject having a very personal note - we might never find out the truth but one can only wonder why does the 'Somewhere In Time' booklet feature a space themed booklet with the zodiac signs of the band members, together with the related constellations.

The amazing year of 1986. gave birth to bands such as Atrophy, Bolt Thrower, Grave, Immolation, Pestilence, Prong, but sadly also took away from us two legendary bass players, which surely had to make an impact on Steve. Phil Lynott who was mentioned before died early that year, but just two days before 'Somewhere in Time' hit the shelves, terrible news hit the public and almost pushed the album away from the spotlight. On September 29th another great and talented musician had left us - the magical Cliff Burton of Metallica, whose legacy such as 'Orion' (I suggest checking out the 'Through the Never' movie), or 'To Live is To Die' definitely took the trademark rebellious spirit of Metallica to his grave. If you manage to get a hold of the early issues of Metallica's 'Master of Puppets' and check out the credits, you'll find that the band wants to thank among others - Steve Harris for his help in creating the album (which can be heard by the sound quality and the musical direction of the record itself, and I would even add - some of the songs too, especially the bass lines), but also credited Rod Smallwood, which is a fact unknown to many Maiden fans out there. Cliff's death instantly took over the press in October 1986., and from a musical point of view - especially the metal media - it's a huge success that 'Somewhere In Time' still managed to rise above the events and hit excellent sale numbers.

Phil Lynott performing in Oslo, Norway on 22 April 1980. Courtesy of Helge Øverås. Cliff Burton. Courtesy by Redfern.

That clearly wasn't an easy task, standing shoulder to shoulder with 'Master of Puppets' and Slayer's 'Reign in Blood', because the classical metal of the

80's hit its peak with the 'World Slavery Tour' - or so it seemed. Metallica's 'Master of Puppets' took the 29th place on the 'Billboard's top 200' list, while they spent 72 weeks on the music charts even with close to no radio appearances whatsoever - even without a single music video, knowing that 'One' from their critically acclaimed '...and Justice for All' was their first official music video, prior to which they decisively declined the desire to create a music video. On the other hand, Slayer took the 94th place with their 'Reign in Blood' on the 'Billboard's top 200' and 47th on the UK charts, also with no radio exposure whatsoever - reaching double-platinum status in 1992. The 'Kerrang' magazine labeled it as the 'heaviest album of all times' while 'Metal Hammer' named it the 'best metal album in the last 20 years'.

Slayer at Metalcamp 2005. Courtesy of Stjepan Juras.

Taking into consideration that the period mentioned included the year 1966., 'Metal Hammer' valued 'Reign in Blood' more than anything from Black Sabbath, Deep Purple, Rainbow, Kiss, Judas Priest, Iron Maiden, Metallica and the others created until 1986., which could be taken with a

dose of humor today, but it wasn't far from the truth. Again, it should be noted that the 'Metal Hammer' magazine was just starting their UK path in 1986., so the group of young journalists possibly wanted to steal a bit of the spotlight with scandalous rankings and reviews. Still, if we try to put some thought into it, the fact remains that 'Reign in Blood' is a marvelous piece of music - magnificent and brutal without a doubt - getting praised from all over the metal media because it brought some new stuff to the table. Slayer raised the stakes, introducing something new and way more brutal than anything seen before. Truth be told - metal music was still in the making back in the day and it wasn't used to the savage heaviness of the sound Slayer brought in - the savage heaviness of Slayer's sound was perhaps too intense. Such music today is considered almost mainstream, with sodomy, church burnings, rape, chainsaw dismemberments, witchcraft, Satanism being considered traditional in a way that we'd be more shocked with bands from specific metal genres not producing imagery of that particular sort in their music videos or on their album covers. I find it interesting to check out the cover list of the British and the German 'Metal Hammer magazine from 1986., 'till 1988. - considering 'Somewhere in Time' was out on September 29th 1986., while the 'Seventh Son…' was out on April 11th 1988. - clearly showing that Maiden were never favored with the magazine covers in order to push their sales up. In fact, many other bands made it to the cover pages thanks to metal propaganda and figures of power from back in the day.

Metal Hammer UK (1986. – 1988.)

Note: Some editions had several different covers in a single month, so I tried to find as much information as possible about it, and it is also listed on every issue for which such information is found.

10. 1986. - ZZ Top
11. 1986. - Bon Jovi
12. 1986. - Alice Cooper

01. 1987. - Deep Purple
02. 1987. - KISS
03. 1987. - Ozzy Osbourne
04. 1987. - Whitesnake

05. 1987. - Iron Maiden
06. 1987. - Marillion
07. 1987. - Judas Priest
08. 1987. - Dio
09. 1987. -Def Leppard
10. 1987. - Bon Jovi / Doro
11. 1987. - Iron Maiden
12. 1987. - Alice Coper

01. 1988. - Ozzy Osbourne
02. 1988 .- Megadeth / David Lee Roth
03. 1988. - Alice Cooper
04. 1988. - Rush
05. 1988. - Scorpions
06. 1988. - Megadeth / Deep Purple
07. 1988. - Cindarella
08. 1988. - Metallica
09. 1988. - Anthrax
10. 1988. - Guns 'N' Roses / Motorhead
11. 1988. - Iron Maiden / Queensryche
12. 1988. - David Lee Roth

The German edition had even fewer Maiden covers. The UK issue had three covers during a period of three years, missing all the important Maiden events of those years, such as the release of the two previously mentioned albums and an appearance at the famous 'Monsters of Rock 88' festival.

Metal Hammer Germany (1986. – 1988.)

01. 1896. - Twister Sister
02. 1986. - Ozzy Osbourne
03. 1986. - Metallica
04. 1986. - Accept
05. 1986. - Judas Priest
06. 1986. - AC/DC
07. 1986. - Scorpions

08. 1986. - David Lee Roth
09. 1986. - Metallica
10. 1986. - Doro
11. 1986. - Iron Maiden
12. 1986. - Alice Cooper

01. 1987. - Blackmore
02. 1987. - KISS
03. 1987. - Ozzy Osbourne
04. 1987. - Helloween
05. 1987. - Whitesnake
06. 1987. - Accept
07. 1987. - Judas Priest
08. 1987. - Dio
09. 1987. - Accept
10. 1987. - Kiss
11. 1987. - Doro
12. 1987. - Whitesnake

01. 1988. - Anthrax
02. 1988. - AC/DC
03. 1988. - Deff Leppard
04. 1988. - Alice Cooper
05. 1988. - Iron Maiden
06. 1988. - Scorpions
07. 1988. - Sammy Hagar
08. 1988. - Metallica
09. 1988. - Slayer
10. 1988. - Helloween
11. 1988. - Unknown
12. 1988. - Europe

As the metal media pumped up and encouraged thrash metal and early forms of death, black and other metal subgenres, so the metal audience began to divide into several factions, because suddenly some found the Iron Maiden lyrics to be too childish and soft and decided to start listening to

something more extreme, while true metal was at a crossroads of whether to change into something more brutal or to follow the increasing tendency to soften the sound and add keyboards. Some decided to follow the 'Euro sound', brought to fame by the band Europe megahit 'The Final Countdown' (number one in 26 countries), while others went to the US side following Van Halen, who dominated the 1986 with their mega successful album '5150' - despite the fact that the lead singer Dave Lee Roth left the band and was replaced by Sammy Hagar. Also, a brand new revolution was waking up in Los Angeles, but who could've foreseen that the Guns N 'Roses' debut album 'Appetite for Destruction' would encounter such a positive response nor that the infamous (death of two fans) record breaking 'Monsters of Rock Festival' in 1988. would hail Iron Maiden triumphant with their 'Seventh Tour' show, leaving Guns N 'Roses' and their debut album in the dust.

Cover of 'fake' G'N'R live EP and famous 'Monsters of Rock '88.' Poster.

Well, all that was yet to come to pass, but in 1986. the Guns had shyly appeared with their fake 'Live?! *@ Like a Suicide' EP., just one of the many bands whose great albums were trying to take their part of the cake. If we take a look at an incomplete list of the 86' albums alphabetically, it is clear that looking from today's perspective it is simply inconceivable that a single album could have stood out amongst so many legendary milestone editions.

Hardly not any one year may not exceed 1986. with legendary metal albums.

Just look at the list; Accept 'Russian Roulette', AC/DC 'Who Made Who', Alice Cooper 'Constrictor', Black Sabbath 'Seventh Star', Bon Jovi 'Slippery When Wet', Candlemass 'Epicus Doomicus Metallicus', Crimson Glory 'Crimson Glory', Dark Angel 'Darkness Descends', Destruction 'Eternal Devastation', Dio 'Intermission', Europe 'The Final Countdown', Flotsam and Jetsam 'Doomsday for the Deceiver', Girlschool 'Nightmare at Maple Cross', Grave Digger 'War Games', 'Stronger than Ever', Great White 'Shot in the Dark', Hirax 'Hate, Fear and Power', Holy Moses 'Queen of Siam', Judas Priest 'Turbo', King Diamond 'Fatal Portrait', Kreator 'Pleasure to Kill', Krokus 'Change of Address; Alive and Screamin', Loudness 'Lightning Strikes'. Yngwie J. Malmsteen 'Trilogy', Megadeth 'Peace Sells... But Who's Buying?', Mekong Delta 'Mekong Delta', Metal Church 'The Dark', Metallica 'Master of Puppets', Motörhead 'Orgasmatron', Nuclear Assault 'Game Over', Onslaught 'The Force', Ozzy Osbourne 'The Ultimate Sin', Poison 'Look What the Cat Dragged In, Possessed - Beyond the Gates, Queensrÿche 'Rage for Order', Quiet Riot 'QR III', Rage 'Reign of Fear', Ratt 'Dancing Undercover', Raven 'The Pack Is Back', Razor 'Malicious Intent', David Lee Roth 'Eat 'Em and Smile', Joe Satriani 'Not of This Earth', Sepultura 'Morbid Visions', Slayer 'Reign in Blood', Sodom 'Obsessed By Cruelty', Tankard 'Zombie Attack', Van Halen '5150', Voivod 'Rrröööaaarrr', W.A.S.P. 'Inside the Electric Circus', Warlock 'True as Steel'.

Just try to imagine that today, in 2016, in a span of a few months just a few of the albums from the list get issued, say for example Bon Jovi 'Slippery When Wet', Destruction 'Eternal Devastation', Europe 'The Final Countdown', Iron Maiden 'Somewhere in Time', Judas Priest 'Turbo', Kreator 'Pleasure to Kill', Megadeth 'Peace Sells... But Who's Buying?', Metallica 'Master of Puppets', Slayer 'Reign in Blood', Van Halen '5150'… I fear that today's spoilt market would hardly make room for all of them.

'Somewhere in Time' raised the bar for standard metal bands' stage production in 1986, and especially light production. Famous light designer Dave Lights gave his absolute best in his farewell collaboration with Iron Maiden, and the illustrator Derek Riggs created a monumental artwork which was to be discussed for decades tocome. Courtesy of Ross Halfin.

And despite all that, history shows that Iron Maiden's 'Somewhere in Time' pushed various limits; production, cover design and show production for certain. At this point, Iron Maiden started to consider Judas Priest, their role models and the band which gave them their breakthrough in the early

eighties, especially in the USA, as competition and even started to pull some interesting moves that today's point of view might interpret as rival. It is difficult to say who copied whose ideas, but the facts remain that both 'Somewhere in Time' and 'Turbo' were made in 'Compass Point Studios', that both albums showed a drastic change of the band's sound, both introducing synths and synth guitar for the first time, both stepping dangerously close to mainstream rock. Also, both albums underwent different reactions of the fans, with Maiden thankfully being spared the kind of terrible reviews Priest was getting, which was an especially hard blow considering they had expected 'Turbo' to be their best-selling album yet. Well, thirty years later, a look at today's top charts and reviews - as well as comments made by fans on various social networks - clearly shows that both these albums have since gained immortal status. Not just that, but around one half of all the Iron Maiden fans would swear that 'Somewhere in Time' is not just the best metal album, but the best music album ever made, something the music industry will never see again, emphasizing that it is also a masterpiece by producer Martin Birch and illustrator Derek Riggs.

Steve Harris an Martin Birch in Bahamas. Courtesy of Ross Halfin.

This is precisely why it is interesting to examine any band's various albums from a distance and see how TIME judged them, but considering that this album bears the name that it does and that it's very difficult to place due to its genre and production both, it will clearly be forced to remain as such: 'caught somewhere in time'. I vividly remember the moment my mother accompanied my ten-year-old self into a store and when, not really knowing what I'm looking for, nor what was available on the market (remember, there was no Internet, and the media behind the Iron Curtain were not particularly inclined to metal) I asked the clerk to show me which albums she had for sale. I can remember every detail of her pulling out tapes by bands like Whitesnake and Judas Priest and displaying them on the counter. The moment I saw the magnificent 'Somewhere in Time' cover I just grabbed the tape and by that simple move changed the course of my life forever.

'Somewhere In Time', Jugoton edition. My first Maiden cassette.

On the day this book is published 'Somewhere in Time' album celebrates its thirty year anniversary, which also alludes to the fact that I myself am now forty years old. I can still remember my friends telling me to give it a few years and I'll grow out of it, and given that I lived in a small island town of just fifteen hundred people, my conservative environment was not keen to accept a kid with long hair, putting home-made rivets on his new jeans

jacket, much to his parents dismay. Thirty years have passed, and I proved all their predictions wrong. What is more, I decided to permanently immortalize that love by writing this book.

In the year when we were terrified by Cronenberg's 'The Fly' and the disturbing motto 'be afraid, be very afraid', the year when the music world was ruled by hits like 'Rock Me Amadeus', 'Papa Don't Preach', 'The Final Countdown', 'Take My Breath Away', 'West End Girls', 'Livin' on a Prayer', Living in America', 'Kind Of Magic', 'Invisible Touch' or 'In the Army Now' - also known as the year when the Rock and Roll Hall of Fame was opened, enlisting some of the greatest music names the world has ever seen - Elvis Presley, Chuck Berry, James Brown, Ray Charles, Sam Cooke, Fats Domino, The Everly Brothers, Buddy Holly, Jerry Lee Lewis, Little Richard, with Sam Phillips, Alan Freed and John Hammond, respectively-, a year when Bob Geldof had become a knight and Madonna released 'True Blue' - highest selling album of the year, the year marking the last live performance of The Smiths while Frank Zappa was wondering 'Does humor belong in music?', when the New Kids on the Block began the new era of 'boy bands', the year that held us glued to the seats watching the epic saga of 'Highlander' - one album approached us silently, tiptoeing, treated by its own creators as an unwanted but necessary piece. Still, that particular album, while being neglected and treated badly by the management and the band themselves was specifically the album that hit the toughest obstacle that every band encounters sooner or later. It was there exactly in the period of generations changing. It managed to keep the old fans, the ones who stood by the band since the very beginning - for the whole ten years - and still attracted a legion of new ones, presenting a material so inspiring and addictive it made them do their research and fall in love with Maiden's previous work as well. On the other hand, despite of being modern, new, different, softer, more radio appropriate, unusual - it was an album that had never spit in the face of the band's other work, which they carried as a legacy. 'Somewhere in Time' remained a piece of pure British heavy metal. All commercial bands successes aside, with the huge presence of glam, sweet, hair and similar rock and metal bands selling out stadiums - Maiden never decided to sell out. There was no price for going against everything they stood for. And that is exactly what makes 'Somewhere in Time' stand on the very throne of 1986. - proud and lonely, as a masterpiece that stood the test of time.

TRAPPED IN A TIME CAPSULE

In the year of 'Powerslave' coming out (1984.), some bands which rose up to legendary status of today have just began their journey. Can you imagine names such as Death, Blind Guardian, Stratovarius, The Cult, Soundgarden, Sepultura, Nuclear Assault, Rage, Candlemass, Annihilator, Agent Steel, Celtic Frost, Atheist, Primus - as well as geniuses like Yngwie Malmsteen - being on the very beginning of their trip to stardom? The year will also be remembered by the reunion of the mighty Deep Purple with their magnificent 'Perfect Strangers' record, but also the tragic traffic accident which cost Def Leppard's drummer Rick Allen his left hand - right on the New Year's Eve. A few weeks prior to this, Hanoi Rocks' very own Razzle died in a car crash, his driver being no other than Vince Neil - well known vocalist of the Motley Crue. In a way, if the year 1986. was the year of bass players' demise, 1984. was definitely the worst one for the drummers.

Leppard Rick off the danger list

BUT SURGERY FAILS TO SAVE HIS ARM

THE WRECK of Rick Allen's Corvette, from which he was thrown, minus arm. Pic: Sheffield Newspapers

The wreck as photographed by Sheffield Newspapers (cutting from *Sounds*).

In 1984., while ‘Powerslave’ was still taking its form inside the studio, Anthrax launched their debut album called ‘Fistful of Metal’. Some of the songs which were available for Maiden members to listen before kicking off to the tour were stuff like ‘Runaway’ from Bon Jovi debut in the early 1984., the title song from Europe's ‘Wings of Tomorrow’ album, Saxon's legendary ‘Crusader’, or the excellent ‘1984’ by Van Halen featuring songs like ‘Jump’, ‘Panama’ or ‘Hot for Teacher’. Also worth mentioning are Whitesnake's 'Slide it in’, massively successful ‘Stay Hungry’ by the energy-driven Twisted Sister - known for songs like 'We're Not Gonna Take It' and 'I Wanna Rock', together with the absolutely stellar ‘Love at First Sting’ by the amazing Scorpions - giving us timeless hits such as ‘Still Loving You’, ‘Rock You Like a Hurricane’ and ‘Big City Nights’. But the band who put their mark on the early 1984. is obviously the mighty Judas Priest with their multi-platinum ‘Defenders of the Faith’ - a name instantly becoming the trademark sign of the ‘Metal Hammer’ magazine even to this date, while Manowar tried to win over some of the British audience with their ‘Hail to England’.

Albums from 1984. launched some of the today's greatest bands to stardom

Ratt surprised us all with the instant success of their debut ‘Out of the Cellar’, while KISS almost matched the huge impact of their famous ‘Dynasty’ with their newest album ‘Animalize’. The American sensation known as W.A.S.P had their self-titled debut out - which quickly caught the eye of the omnipresent Rod Smallwood, who immediately put them on the

spotlight - giving them the chance to support Iron Maiden on some parts of the 'World Slavery Tour'. If we take a step backwards we can see that the biggest surprise within the metal world back then was definitely Quiet Riot, managing to sell over six million copies of their 'Metal Health' album - reaching six-time platinum status in the US, and triple platinum in Canada. Even though their 'Condition Critical' sold out in over three million which granted them 15th place on the Billboard's 200, it had never matched that level of success. It's safe to say that the 'Last in Line' record by the metal god himself - Ronnie James Dio - could have very well been the last album Maiden might have checked out before leaving for their enormous tour.

'Behind the Iron Curtain' videotape from their Eastern European tour.

While Iron Maiden was busy promoting their epic 'Powerslave' record on the 'World Slavery Tour' - creating history all over Eastern Europe - Slayer was giving us a glimpse of the future of metal with their 'Haunting the Chapel' EP. Sodom put out their debut EP called 'In the Sign of Evil', shoulder to shoulder with their comrades from Destruction releasing their own 'Sentence of Death' EP. The pagan favorite one-man army known as Bathory

released the self-titled debut, Overkill showed potential with their own, and Steve Vai started to rise above all others, beginning his career-long competition with Yngwie Malmsteen - if you even want to be a part of the eternal fan battle on the topic of 'Who's better among the two'. Venom had a huge influence with 'At War With Satan' album on making the metal voice be heard even on the more serious subjects, especially when it comes to topics related to church and religion - they surely deserve to be credited for bringing the *New Wave of British Heavy Metal* to glory, together with Maiden - whose tour was well underway when Mercyful Fate released their legendary 'Don't Break the Oath', just like Metallica who still didn't quite get the recognition they deserved with their 'Ride The Lightning' record - a piece having a cult status as of today, but nothing even close to that following its release. Pantera's 'Projects in the Jungle' was but a shadow of the greatness Pantera was destined for, so considering all of these facts - we might come to the conclusion that Maiden had a false impression of metal getting really big in the media. It shouldn't come as a surprise, knowing that only a year later they were on their 'World Pieces Tour', promoting 'Piece of Mind' and before hitting the studio for the making of 'Powerslave' having as much as three weeks off in the United States, hearing the news of the massive success of the bands mentioned; Bon Jovi, Europe, Saxon, Van Halen, KISS, Ratt, Whitesnake, Twisted Sister, Scorpions, W.A.S.P., Quiet Riot, followed by Priest, Purple and Dio - those bands were the future of the metal sound as far as Maiden was concerned, presenting a path which the music industry should surely follow. A couple of the bands showed some great potential, even stadium venue potential - something Maiden didn't mind at all.

Still riding the huge success of the 'The Number of the Beast' and 'Piece of Mind' albums, and thanks to the driving force and influence of some of the heaviest metal albums of that era - such as Judas Priest's 'British Steel' - Maiden realized that the path they were taking was definitely the right one, giving them enough heart and courage to record an album such as 'Powerslave' - a record which marked the pinnacle of their musical career, speaking of musical creativity, maturity, the approach itself, live performances, the grandiose visual experience based on the endlessly inspired and timelessly mystical Egyptian themes. 'Powerslave' is an album which, in my honest opinion, represents the absolute best of Maiden's

independence and creative freedom. It was the last album directly *from the sleeve,* without questioning the quality of their material and dealing with various sorts of calculations. Basically it was the last spontaneous album, where the songs were being written without looking at the world events and things that were 'in' at the time - they just recorded what they felt and wanted to present to their audience. Bruce Dickinson who was probably still waiting for a chance to prove himself as a songwriter - even though he'd given us some of the Maiden's jewels like 'Flight of Icarus' and 'Revelations' - was finally given enough freedom to express himself through 'Powerslave', accompanied by Adrian Smith whose magnificent rock input 'Two Minutes to Midnight' still stands as one of the band's anthems, while 'Back in the the Village' was habitually unfairly neglected. On the other hand, Steve Harris continued to deliver: after being the main songwriter on the first four albums he still didn't disappoint - creating some of his best work through the highly explosive 'Aces High' or maybe one of the most epic songs in the band's history 'Rime of the Ancient Mariner'. Both songs turned out to become the absolute highlights of the tour which followed soon enough.

Steve 'Loopy' Newhouse, former Maiden roadie. Coutesy of Steve Newhouse.

There is a story which proves my theory when it comes to the band having a distorted image of the metal music success in those years. Steve 'Loppy' Newhouse - a former roadie of the band - gladly contributed to this book by talking about the origins of the 'Powerslave' record production - being present on the Bahamas himself during the process. "I was unaware of anything happening around me while we were touring, especially during the album production on the Bahamas. I knew only that the Priest was on tour and I even went to check them out in Miami. I remember we were always getting the latest editions, but at the end of 1983 there weren't that many left. I knew Van Halen released his album in the early 1984 and everyone got a copy, together with ZZ Top and Genesis, which were terrific."

Iron Maiden with producer Martin Birch (in the back) and manager Rod Smallwood (far right) in Bahamas 1984. Courtesy of Ross Halfin.

"The band was so focused working on 'Powerslave' that no outside factors could have set them off the track. We began listening to some AOR records because Maiden was starting to get into that type of sound, possibly business too. I was personally presented with a copy of Paul Di'Anno's first album and almost all of the band members had borrowed it or had it copied

from me. I remember everyone being impressed by it - which is weird considering the album's success - but it seemed that the band was already considering that 'pop-metal' direction which they could create in their own way in the times ahead. There were thirty of us back there and we occupied the whole complex. Even Dave Lights - who was the light technician - joined us for a couple of months. If you're wondering why, here's an answer for you. Everyone was sick and tired of the cloudy cold London and just wanted some time off on the Bahamas. Derek Riggs had also arrived about to start his work, but the humidity was really bad for his job so he just arranged the details with the band and decided to go back to London to finish the cover. Besides the production our time there was basically a very long party. A crazy holiday. As far as I remember, we were there for two months, but the band knew what they were doing very well, and finished the album in four weeks - leaving us with plenty of time for partying."

Dave Murray in Egypt back in 1985. Courtesy of Unknown photographer.

"Bruce came up with an idea for 'Powerslave' (even though Dave was the only one who had actually visited Egypt), and the idea came to him while we were on the Jersey, Channel Islands a month before. Steve had finished a lot of writing already, Adrian joined up with some ideas and they were already working on it on Jersey. I guess putting the band into isolation during the writing of the album was a brilliant move by the management, who wanted to pull them away from the outside world as much as possible - and give them the peace and clear minds to focus on the writing - and on the other hand possibly avoided tax in a very clever way, which I'm gonna explain a bit afterwards."

"When we arrived to Nassau, Maiden quickly transformed into a professional form ready to take on the production, but it is only when the record was finished that they decided to call it 'Powerslave', which was followed by Derek coming over to the Bahamas to discuss the ideas about the album cover concept. Still, as far as my memory goes - 'Somewhere in Time' wasn't being set up in any of the breaks after the tour - all of the songs were finished during the 'World Slavery Tour'. Somewhere about that time the band released a live album and decided to hit the studio in order to practice and tune up for the new record. Even though some claim that Harris wanted more time to finish the album, I can assure you he wanted the record out as quickly as possible, because he knew that they won't be back to the studio for quite some time after the new tour which they were about to kick off when the album was out."

"Harris practically imposed a state of mental and physical cleansing for everyone on set, seemingly already aware of the ace hiding up his sleeve and the exhausting production to follow. About a week into our arrival in Nassau, Steve would gather everyone together for a jog, and I mean everyone. It didn't matter if you had a hangover, cramp, the plague, or diphtheria, Steve made us all run up to our nearest bar, The Traveler's Rest and back again. Regardless of the fact that I didn't manage to hold on to my breakfast during the first run and its finishing sprint, it didn't take long for me to realize the exercise was a great idea, strengthening us all for the work to follow."

Loopy covered every detail of their stay on the Bahamas on his blog, filling it with amusing anecdotes like the ones on playing snooker with Mick Jagger and Bryan Ferry, partying with the Talking Heads, and even on Steve luring his friend - the legendary tennis player Pat Cash – to travel all the way from

Miami just to hear the album being recorded. The blog also marks the disastrous events of Loopy's recklessness costing him his place inside the Maiden "Killer Krew" for good. Many a sleepless night was spent at the local 'Waterloo' club, featuring multiple interesting jam sessions with Bruce and Dave at certain obscure gigs, rendering, in Loopy's opinion, the entire album writing process – from its beginnings on Jersey all the way to the finishing touches in Nassau – with an aura of magic, especially amplified by the beautiful peaceful climate of the heavenly Bahamas. If we jump into the future for a moment and realize that Steve, Dave, as well as Nicko have since decided to move to the tropics for good - it's obvious that that their experiences in the Bahamas during the making of 'Piece of Mind', 'Powerslave' and a part of 'Somewhere in Time' had a huge impact on their lives. Loopy's ending quote about the future shows just the kind of optimism that was in the air: „From the time we landed to the time we left, everyone was in high spirits."

The pace of getting new records out (once per year) and the tempo imposed on them (songwriting, song recording, pre-release promotion work, tour prep work, the tour itself, album release) - year after year after year made it customary to annually leave the band with just a couple of weeks of free time. During the making of 'Powerslave' in the early 1984. the band was isolated in the Compass Point Studio, Bahamas, which meant that following the metal scene's latest happenings at that pre-internet age was the last thing on anyone's mind, even had they somehow found the time for it. Their walkmans were there, as the band members themselves stated, to relax them with the music of their lifelong favorites.

So, in the light of their physical isolation from the world and their mental exhaustion (completely full schedule with no time whatsoever for scene related news) Iron Maiden got to experience the metal movement exclusively via the music of the bands so big they literally reached every corner of the planet. Let's be honest here: who in their rightful place would have wanted to keep up with the news of the young talent such as Anthrax, Slayer, Destruction, Sodom, even Metallica - slowly getting into the mainstream spotlight. They were more interested in Quiet Riot selling over six million, way more than Maiden had at the time, or Bon Jovi getting more massive each passing day, just like Van Halen. To put it simply - the band couldn't have been aware of the immense changes about to hit metal music and change it for good. They were not the biggest, toughest, or the most shocking thing to happen to metal because the genre was growing, changing, and the most shocking stuff was yet to happen - attracting more than a half of the metal audience. Looking at their competition, the underground scene almost made them lose their ground towards a premature retirement, but luckily the turn of events ensured that never happened.

The new tour was gigantic in size, lasting as long as 13 months, together with the practice at the Ford Lauderdale, Florida - and a lot of things had changed during that very tour. New up-and-comers Queensrÿche and Running Wild released their newest work, Lita Ford was turning more heads than ever, and in the year 1985 while the band was still on tour we witnessed the birth of bands Iron Maiden didn't even know existed, let alone could predict their legendary status in the future - Carcass, Dream

Theater (still called Majesty), Guns 'N' Roses, Iced Earth (known as Purgatory), Jane's Addiction, King Diamond, Sanctuary…

The metal world was changing quickly. Chuck Schuldiner joined the newly formed band Death replacing Kam Lee on the vocals, ex- Uriah Heep singer David Byron died due to alcohol related health problems, while David Lee Roth presented us with his debut album after leaving Van Halen. Iron Maiden missed out on two monumental events while touring - The first one, of course, being 'Live Aid', remembered by the legendary performance by Queen, with Black Sabbath and Led Zeppelin joining up to the humanitarian cause. A great number of Maiden fans lamented the fact that during their greatest expansion yet a way hadn't been found to somehow make the band a part of that colossal event. In addition to 'Live Aid', the second most important event in the metal world was the censor in rock music discussion, advocated by Tipper Gore, wife of the former senator and the presidential candidate, Al Gore - on behalf of the Parents Music Resource Center (PMRC). On the final hearing in front of the senate in September 1985., Dee Snider of Twisted Sister pulled out an amazing victory regarding the freedom of speech in rock and metal music, and was applauded by many. There was a new style on the horizon getting more and more attention – a so called 'crossover', while the musical compilation 'Welcome to Venice', consisting of music from Beowulf and Suicidal Tendencies, started its rise on the hard core and metal scene of the famed Venice Beach. Bruce Dickinson didn't have much good to say about the up and coming thrash force, and neither have the rest of the band. This is what Bruce had to say just before the release of 'Seventh Son of a Seventh Son'.

„Basically it's alright for a bit of a laugh, I think. But it immediately limits itself. It's like Punk - as soon as it's born it's dead. If Thrash bands think they're going to take over the world by being Thrash bands... It's impossible! Because to most people it just sounds like a noise, they can't play their instruments properly and they can't sing in tune and there's no tune to sing anyway, except for the odd song like Megadeth's 'Peace Sells...' or something! Metallica and Anthrax? They're not Thrash bands, no way. They're straight-ahead heavy rock bands. Steve thinks exactly the same as me. What disappoints us is a lot of bands come along and cite us as a

primary influence, some Speed Metal bands, and we think 'God, where did we go wrong?!“

Fun fact: Iron Maiden played numerous shows with 'typical' thrash band Slayer in last couple of years.

During the same interview Bruce talked about the critical lack of ideas and bands basically copying each other for the same reason, and also gave his thoughts about live performances of the bigger names at the time. His attitude clearly shows why Maiden always gave their 100% on stage and why they never lost a single battle on that field.

„I saw a major group in London recently and I closed my eyes and it could have been the record, and I opened my eyes and it could have been a bunch of people that learnt all the poses from a book and sprayed the sweat on, it was pure Courvoisier! I'd really like to go and do something a little bit original again. I can't see why British or European bands can't come back with some really good ideas - because to me everything that's happening in America is so completely stale. It's either derived from sub-Motley Crue glam stuff, which doesn't turn me on in the slightest, or it's a really nightmarish bad version of Kansas or Styx-type vocal harmonies with people

singing songs about I don't know what. It just seems to me that there's no real sincerity coming over from America."

W.A.S.P. supported Iron Maiden in second half of 80ies and Rod Smalwood become their manager.

The number of classic metal and hard rock bands, including those who tried to deliver the 'stadium' sound was definitely on the rise in 1985. Bon Jovi had already chosen his career path with his '7800° Fahrenheit' record just as The Cult did, with their famed 'Love' album. W.A.S.P. got even more approval from Rod Smallwood with their 'The Last Command' album - they showed potential to be the next big thing on the other side of the Atlantic. The Twisted Sister continued their strong path with the 'Warriors' movie inspired 'Come Out and Play'. Accept were surely living their glory days in 1985. with 'Metal Heart', just like Saxon were by promoting 'Innocence is No Excuse'. It was a time when the whole metal scene started to rise and a lot of the bands hit their very peak.

Considering the bands chosen to support Maiden on this tour (W.A.S.P., Ratt, Twisted Sister, Motley Crue, Accept, Quiet Riot, Queensrÿche, Mama's Boys

etc.) it’s obvious that the management hand-picked specific types of bands to join them. This trend continued two years later with their 'Somewhere on Tour', and it’s interesting to make a comparison between the 'World Slavery Tour’’s supporting acts and the supporting bands on the 'history' tour, happening in 2008. and 2009. and rekindling Egyptian iconography. You see, 'history' was supported by the likes of Slayer, Morbid Angel, Trivium, Carcass, Avenged Sevenfold, Anthrax, and of course the omnipresent Lauren, Steve's daughter.

During the tour of 1985., while Iron Maiden was on their massive worldwide mission, some of the magnificent releases were happening all around Europe and the United States - Megadeth, Slayer, Overkill, Venom, Exodus, Onslaught, Destruction, Kreator, Agent Steel and Possessed were just some of the giants putting out records which will withstand the test of time even to this date. Possessed's 'Seven Churches' is a monumental album, bridging the gap between thrash and death - hailed as the first true death metal record in history. S.O.D. ('Speak English or Die') had a huge success with their introduction of crossover style to the metal world. Still, Iron Maiden was more concerned with bands like Aerosmith, Dio, Kiss or Rush, while Rod was really interested in German masters Helloween and their debut album. Their fast and thundering style of metal combined with layers of melody was a sort of an European answer to the American speed and thrash metal.

'Piece of Mind' was unlucky enough as a record to take place between the legendary 'The Number of the Beast' and massively successful 'Powerslave', with its natural follower 'Live After Death'. Musical historians confirm that the very same thing happened to 'Somewhere in Time', fighting for spotlight between the mighty 'Powerslave' and the conceptual epic record that is 'Seventh Son of a Seventh Son' - which was the brilliant ending to the band's classic era. I'd like to point out that I consider 'Somewhere in Time' having a purpose as a 'spine' - or better yet - a sacrifice which had to be made in order for the band to survive and avoid what happened to Queensrÿche after the huge success of 'Mindcrime' in 1988. and 'Empire' in 1990. They never recovered from the success that tore the band apart from the inside. If 'Somewhere in Time' actually served as a scapegoat, a record to ensure the viability and the status that the band now holds, I could possibly accept the fact that it was neglected ever since.

SLAVE TO THE POWER OF THE TOUR

"Back in those days, it seemed perfectly reasonable to write an album, record it, issue it, go touring to promote it, get back home, take a month or two long breather, and then do it all over again. So when Rod told us that the album will be followed by an eight month long tour, it hardly came as a shocker." - Harris had recalled those days in one of the numerous interviews. „Eight months? Piece of cake. But the 'World Slavery Tour' surpassed all expectations and was demanded by more and more places. So the tour would get extended, and extended again, now going on 13 months on the road without any indication as to when it might finish. It came to the point that the band had to demand Rod to put a stop to things in the summer of 1985., or suffer serious consequences. I thought we were at the last gasp, basically, because Bruce was really in a bad way by then. Two hours of intense, high range singing in front of masses of eager fans, five nights a week, continuously month after month, for a straight year – that's enough to put anyone in the funny farm!"

The band had become a machine, annihilating everything in sight. A well-oiled machine they were, bringing enormous profits and becoming ever so larger in the process. That moment hailed them as one of the biggest (if not the biggest) bands in the world, regardless of genre. Ironically, the title track of their newest album 'Powerslave' ended its refrain with the lyrics 'Slave to the power of death' while Iron Maiden was experiencing a similar fate. The band were slaves to the power of the tour at that point, on one hand immortalizing them, while eating them up on the inside on the other. Bruce stated that he had been feeling like he was about to go crazy and that the whole ordeal hadn't been conducive to the state of his mental health. He made a jesting remark about the hectic schedule management had been demanding: „Now you'll write for six weeks, now you'll make a record for three months, now you're rehearsing for two weeks, now you'll tour for eight months."

In a way, it seems that at the time Iron Maiden were slaves not just to their tour, but also to their management which proved insatiable in the pursuit of new achievements and triumphs, given that the band was not yet big enough to be able to decline the demands not agreeable to them. However,

this was the way of the rock and roll business: Iron Maiden had to pay the toll of growing up and gaining experience, and on the other hand the toll of sudden fame that had befallen them. Everyone remembers the many times Adrian Smith retold the anecdote of 'Wasted Years' instantly becoming an idea when he realized that, finally visiting his parents at the tour's end, he managed to knock on the wrong door. That was the moment he realized how much of an affect the gigantic tour had on the entire band. One could argue that Iron Maiden having been granted the ultimate accolade got them exactly what they bargained for. However, that wasn't as easy as it sounded because now they had to find ways of dealing with the station. And, as history had shown us, that was quite a challenge.

Bruce extrapolated on the many dangers such lengthy tours might bring by turning continuous, ceaseless and successive performances into routine. „It had just worn everybody out, and at the end we were feeling like we were going through the motions every night, which wasn't very satisfactory since none of us are people who like faking it." Even though there were many demands to extend the tour, everyone knew it needed not just to be given a pause, but make it a full stop. At the time no one had the notion of doing a 'second leg' so when the tour ended, it was time for a new album.

The fun part of the tour which kept Maiden in shape. Football. Coutesy of Ross Halfin.

Steve Harris has always been the athletic type and fans need no explanation of his fascination with football and West Ham United, or of his exceptional football skills. Whenever the chance arose, even on stage during technical difficulties, Maiden would somehow produce a football, so it is no surprise that the band with tis crew started to play matches against local teams while on tour. During 'Somewhere on Tour' Maiden have even created beautiful uniforms (see previous page), and playing sports helped to reduce stress and gave strength to complete the grueling tour. At that point, Maiden have already started coming out with videos; first 'Behind the Iron Curtain ', then' Live After Death ', and various live singles, through which the band started to impose themselves not only as the musical forerunner but as a benchmark promoting family life, health, and sports, quite contrary to the omnipresent motto 'sex, drugs and Rock and Roll'. At a time in which that particular slogan was everywhere, especially adamantly used by glam rock and hair metal bands throughout the US , this initiative Iron Maiden have started was more than well welcomed by the fans, as well as journalists who were sometimes in a positive shock.

One of a many similar articles ('86-'88), this time in Metal Hammer.

Steve's football, Adrian's tennis and fishing, Dave's golf, Bruce's fencing, Nicko's golf and flying permit (yes, Bruce got it later) were all working in Maiden's favor, being superheroes and good role models for the fans - the approach doing a lot for their PR, even scoring points at the fans' parents. Their healthy way of life was used as a good excuse for the younger fans. Also all of the income from the live 'Running Free' / 'Sanctuary' EPs sales going into the heroin addiction fighting funds was hailed by the media everywhere. All across the magazines there were articles coming up featuring Iron Maiden and sports, even family living. Metal Hammer did a very interesting piece called 'Get into Shape', (see on the previous page) where Iron Maiden visited a gym with the omnipresent Ross Halfin - official band photographer at the time. 'Healthy Maiden', 'Clever Dickinson' and similar titles were screaming from the pages of Kerrang, Metal Hammer and Rock Hard Magazine.

Even though it was never stated publically or retroactively published in their official books, album re-release booklets or elsewhere, it's very much likely that the management really played the 'good and smart guys' card, while the band themselves were rarely ever taking part in some sort of a scandal. Truth be told, after just a few anecdotes (striping a girl on stage for example) Bruce had a role in a similar ordeal but not by his own fault, so if you're interested in the story you might try asking Motley Crue's vocalist Vince Neil.

Steve Harris pushing everyone to their absolute physical limits on the Bahamas was considered a cool story at the time, but staying in shape is actually something which had never left the band - almost equally relevant as their music. 'Somewhere in Time' had an aura of clinical purity and clarity, not just as far as the sound and stage visuals go, but in a general sort of way, so the guys were similarly presented to the public because back in the day when 'sex, drugs and Rock 'n' Roll' was a trademark rock star way of life, Iron Maiden again decided to take a different path. Metal Hammer even decided to take a jab about it: 'Well, after Ozzy Osbourne had a bash at keeping fit with exercises before HIS last tour, perhaps it's become the IN thing for Heavy Metal Wastrels. What next, Guns N' Roses on a health farm or the Quierboys playing tennis'.

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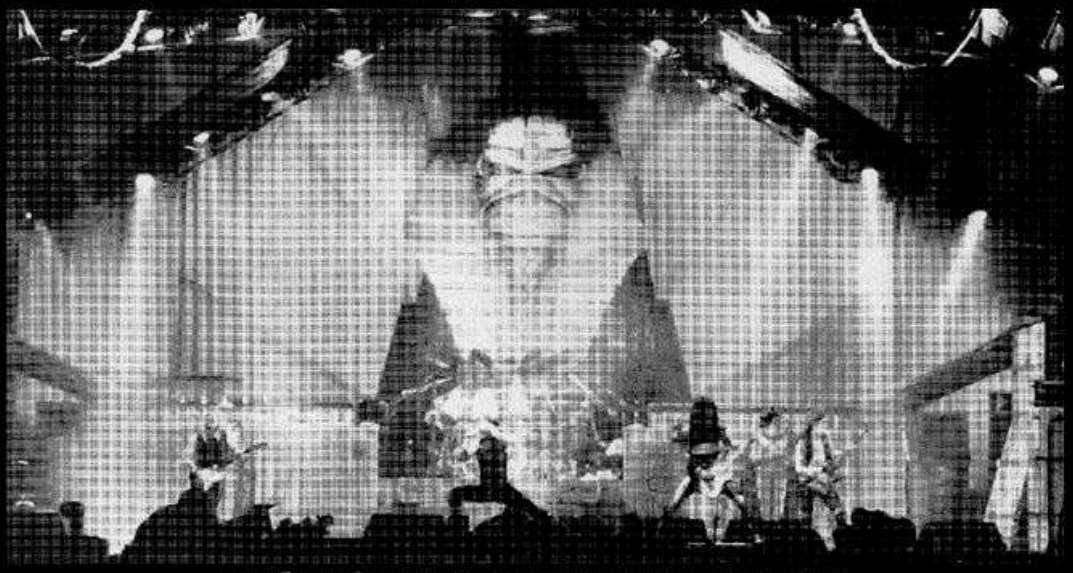

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Once the band has started working on the new album in early 1986, everyone was wondering about what the future holds. The main question was: What now? In his early days as a manager Rod Smallwood had never come across this level of success so it was something completely new to him and his crew as well. Band wasn't an 'underdog' anymore and that meant taking responsibility in creating the musical direction of the metal genre. The weight on their shoulders was immense. This was a big challenge due to a lot of bands that failed when put in this position - as history taught us. Would the band continue chasing success or try to innovate and change the music world, it was anyone's guess.

Despite Bruce Dickinson joining the band for the vocalist duties, 'The Number of the Beast' still resembles a sound twin to his predecessor 'Killers' - recorded in the same studio with the same producer. The same label can be applied to 'Piece of Mind' and 'Powerslave'. Having 'The Number of the Beast' and 'Killers' bring some changes and first real success to the band, with 'Piece of Mind' and 'Powerslave' even raising the bar considerably - the real question was whether you try to bring new stuff to the table or do you play it safe with your proven golden goose. If the band had decided to leave things as they were following 'The Number of the Beast', maybe there would have never been a 'Piece of Mind' or a 'Powerslave' and the band could have turned to dust, just like many 'one album wonder' bands before.

Changes are a good thing no matter what - if executed correctly they might bring something really fresh to the band, but that's exactly what the band's biggest problem was after an extremely exhausting tour. They finished the tour in late July 1985, getting as much as five months off, a period often interrupted by the promotional work for 'Live after Death' - so they never got the break the band desperately needed. The preparations for the new album recording in early 1986. were already heavily underway. Being fresh and creative was a state they weren't really feeling at the time, or at least that's what they thought themselves. The debates about what the future holds went so far that Bruce almost got fed up with their metal journey at one point, saying: „We've done this big metal thing, should we go a bit more chill-out, maybe we should go a bit more acoustic? And everybody looked at me like I had two heads!"

JUMP INTO THE TRAVEL MACHINE

When Bruce came up with such a radical idea noone acknowledged it in the way he was hoping for. „I just thought he'd lost the plot completely." - was what Harris had to say about the whole thing. He was unable to understand what was happening in Bruce's head neither did he have any idea about the levels of exhaustion Bruce endured after the tour. They were instrumentalists, but he was the guy running across the stage five nights a week, scream his lungs out and still somehow look positive, because the audience wants entertainment and every show needs to feel like the highlight of the tour. Bruce was even considering to call it quits as far as his career goes at one point - believing that he gave everything he had to give in terms of creativity.

While it did turn out to be a momentary lack of reason, it surely seems serious enough to Bruce who believed he gave everything he could. Time will tell that Bruce was often changing musical directions just like his beliefs in music, life and everything surrounding him. But instead of looking at this as his flaw - I personally see it as his biggest virtue. He always stood behind his beliefs, no matter what it was at the time, and that's the way it had to be with Bruce. Where would humanity and civilization be if the brave and curious never wondered 'what's beyond?' Sometimes, when we see someone asking the question while being on top of the musical world seems unthinkable but let me try to paint a picture for you in order for me to explain. When a mountain climber reaches the top of the Mount Everest, does it mean that his career is over? Did his life just lose any meaning? Of course the answer is no. There are a lot of smaller mountains, each with its spectacular view while the path to their highest peaks is equally thrilling, if not more. Bruce was just trying to see different perspectives from the different peaks, maybe sometimes just admire the grandeur from the valleys, but having the experience of a man who was on the very top already.

This is exactly why his 'Balls to Picasso' is so much different to anything he did with Iron Maiden, and 'Skunkworks' is miles away from anything he ever did. 'Accident of Birth' and all that followed finally resembled his familiar sound, but still having the uniqueness and Bruce's personal creative mark.

'What goes around comes around' perhaps, but in order for Maiden to become what they are today band needed to move away for a different perspective, to 'climb smaller mountains' so to speak, even go below sea level. Bruce basically needed to figure it out by himself. If the band somehow managed to avoid the turbulences there would be no light at the end of the tunnel and today they would be either a former band, or an act selling out 2000 seats per gig, just like they did in 1998. when I saw them with Blaze. Being a huge fan of 'Blaze era' I have to admit that Maiden as we know in all their glory has to be the band in their original lineup with Bruce. Maiden splitting up in the 90's was needed for the band to go forward - resulting in some of the bands finest work which will follow, including Bruce's very own work in 'Coming Home' or 'Empire of the Clouds'.

This needed to be said when you know the story of 1986. and Bruce's famous words: „We've done this big metal thing, should we go a bit more chill-out, maybe we should go a bit more acoustic?" If the glory-driven band (and mostly Steve) realized that the band could use some slowing down maybe the band could have produced way more than they did with their following material, but we'll never know. They decided to take a safe approach, keeping some of the bands old ways and rituals while combining it with some new ideas.

*Jersey, home to the **production of legendary Maiden albums.***

In early 1986. it seemed like the management themselves didn't know what path to choose, so they decided to keep to their guns - leaving for Jersey, Channel Islands again to do new songs and music. Afterwards they were supposed to go to the Compass Studios, Bahamas just like their previous two albums. It almost became a routine, ever since the preparations for the 'Piece of Mind' record, but this time the band insisted that the recording process should last longer which upped the price considerably. That desire appeared for the first time in the band's career, clearly showing that the things were about to change. In the old days the albums were wrapped up quickly, all within a few weeks time, while making 'Somewhere in Time' created the time to think and experiment, from picking a new studio to checking out some new technical stuff called guitar synth, immediately having Adrian, Dave and Steve hooked up on the idea. Maiden entered a new era of creative thinking and the 'no synthesizers or ulterior motives' from their album cover had to go, even though just before the release of the album Bruce could still be heard saying: „I don't think that we used drum machines or synthesizers, not at all“

Roland G 707 and GR 700, part of the equipment Maiden experimented with.

The third consecutive preparation trip to the 'Channel Islands' and then going to the Bahamas actually had its reasons. Moreover, both the band and the management had run their numbers. The main 'culprit' for such a decision was not an exotic idea of transferring the band to record an album in a natural paradise far away from civilization, but the sheer gray everyday life implications of the current tax policy of the United Kingdom. Yes, the band gave up creating music in their own country simply because of ruthless tax policy. Margaret Thatcher and her companions, according to Steve Harris, would have misappropriated 80% of their profits. So the band together with the management decided to go into exile and spend nine months out of their native country. "It was certainly hard, but giving that much money to those bastards would be beyond common sense" said Steve. Jersey has its own monetary policy, and the people in management knew full well what they were doing. But, even had they been able to stay in the UK, it would probably be impossible for the band members to be focused on the job because of its proximity to friends, family and everyday life. This way the focus remained only on writing and recording a new album. Be as it may, the band remembers the island as a place of extraordinary landscape and the many excellent pubs.

Bahamas, on the other hand, was something exotic and new, and in the beginning everyone was delighted to be there. But, two years later things started to change. Steve and Nicko still felt great about the climate, which is evident by the subsequent relocation of both (Nicko to Florida, Steve to the Bahamas), while Bruce and Adrian considerably preferred the European climate (and they both still live in United Kingdom today). Bruce was trying to explain this in numerous interviews back in 1986. saying how there were two main reasons why they both prefer working in Europe, and persuaded Dave too, who in the meantime married a girl from Hawaii, and so spent the vacation time before recording the album basking in the sun and heat quite a lot and having been sick of it for a while. For the French edition of Hard Rock magazine Bruce stated: "It's difficult to explain... It was like 'going back to work' after a holiday, a kind of routine. And here, in the Bahamas, life is too laid-back, you're more inclined to nap in a deck-chair than to go and play your guitar. I wanted to break this routine, break the circle. Steve and Nicko, on the other hand, were really happy to come back here, because they get a great bass and drum sound. So we finally agreed on the following

compromise: the bass and the drums would be recorded here, and all the rest in Holland." As we found out, Holland wasn't the first choice: both the group and the management wanted to use the Music Land Studios in Munich, where Queen, whose sound Maiden liked a lot, recorded. Sadly the studio was already booked for the timeframe Maiden needed. Then Martin Birch proposed the Dutch studio, with Adrian Smith's great approval, having them both proclaim that the studio was the best thing they could possibly have on disposal.

"Prior to the album recording each of the guys spent their vacations differently" - Steve had said to the press. „Bruce was practicing fencing, Nicko was perfecting his flying, Adrian went fishing in the cold streams of the Canadian Rockies, Dave, who had just married a lovely Hawaiian girl, was enjoying his new house next to a gorgeous beach, and I played football." While the echoes of the last tour were still buzzing in their heads, for the first time since the early eighties Maiden finally managed to find a bit of time for themselves. The last tour being the longest ever with spending a whole year on the road, the theme of almost all the songs on the album came up kind of naturally - the theme being time, space and travel. Steve had noticed that 'Sea of Madness' was the only song not related to the concept of time while adding that the theme surrounding the album is more of a coincidence coming from the tour experiences rather than a planned concept. Anyway, 'Somewhere in Time' was quite possibly the best title for the record.

According to Steve 'Loopy' Newhouse many of the album songs were finished way before in their author's minds but Dave Murray revealed they had entered the studio with six songs finished, mostly thanks to Steve and Adrian. On the other hand it was Bruce who counted nine songs approaching the production after the selection process, one of the songs being Steve's instrumental piece. Also, as we said before, none of the songs were more than four to five minutes long. If we try comparing the statements of all the band members from various interviews from that time, we realize a couple of interesting things. Bruce was doing his songs with the help of Adrian Smith, but Adrian was a huge surprise for everyone by bringing his own, mostly finished work to the table - lyrics included. This

came as a surprise to Bruce who expected collaboration, not Smith finishing the songs all by himself. Related to this, Bruce possibly gave a very honest remark to the French Hard Rock magazine in May 1986: „There's been innovation! When we got together in Jersey, we were all slumped! Absolutely everyone had written songs, and I don't mean only the music, but the lyrics too. Let's see... I had at least nine songs, so had Adrian, but Steve was the worst: he had written so many songs that he could have filled up the album by himself!“

Prior to an album making, the band had three different song categories. Just as always Steve was doing a couple of songs all by himself which was the classic Maiden way. „I work alone. In the beginning, I had to do everything myself. It was some sort of routine“ were Steve's words about the routine, while confirming what was previously said about Bruce - "For this album, Adrian worked on his side. This is why Bruce didn't write anything. He used to work with Adrian, but this time he found himself writing alone. Adrian even wrote all the lyrics by himself.“

Driven by the success of 'Powerslave' Bruce came up with a bunch of new song ideas which ended up creating a lot of confusion among the band members. He was feeling weird and unaccepted, fearing his own view of the band's future path, so he basically decided to leave it all aside and let the band do things the old way rather than insisting on his own songs or collaborations - probably realizing that it could have only lead to misunderstandings which could escalate to something bigger and bring problems to the band. That was something neither Bruce nor the band was ready for. Choosing to just cover up all the possible issues seemed like the right thing to do as far as the band was concerned. Steve clearly dismissed the idea of any semi-acoustic songs on the new album, getting wholehearted support from the band, with some members backing him up openly while other had given him the so-called silent approval. Bruce used to point out that every band member writes songs for their own instruments respectively without resorting to the help of pianos or other stuff which was a known practice in the music world. He used an acoustic guitar himself, which was limiting him to basic chords due to the fact that he wasn't a particularly good guitar player, so it was usually Adrian giving him a hand. „All the songs I'd written sounded very much like Spanish

folk music, and I didn't even realize. So there's one song from me, four from Steve, three from Adrian, and one from Dave.“ That's what Bruce ended up saying for the French Rock Hard magazine while partially explaining what motivated him to suggest semi-acoustic songs for the album. Also considering that the interview was taking place in May 1986. he pretty much made it clear that there in fact was a ninth song for 'Somewhere in Time' which was never released, the song being his own. Why is that?

Steve Harris answered that question for the same magazine in September: „When everything was done, it wasn't quite what we expected on the beginning. The songs were longer than we thought, and there weren't so many of them.“ A month later in an interview for Enfer magazine he added: „51.18. It was virtually impossible to put one more minute on the vinyl.“ With Bruce saying that none of the songs were more than four to maximum five minutes long, he probably meant that one of his was included on the album together with Steve's instrumental, but it seems both were discarded at the very end because of songs being a much longer than expected. One of them is probably 'Caught Somewhere in Time', an unusually long opener with its one minute intro and the drastically prolonged solo parts (7.22), with the same being said about 'Heaven Can Wait' and 'The Loneliness of the Long Distance Runner' both with a minute long intros together with 'Alexander The Great' - with its own 1.40 long intro. I believe that those parts were Martin Birch's pre-production ideas because the gradation of the song and the atmosphere itself clearly show the producer's hand on it. That is why Bruce said that no songs were longer than four of maxmum five minutes. I honestly wouldn't be one bit surprised if Steve's instrumental just ended up being implemented within ‘Alexander The Great’, or one of these songs.

Steve Harris used to say that Bruce suggested music similar to Jethro Tull - a band Steve was a big fan of since his childhood days – but was aware that its sound didn't really suit Iron Maiden. Having the luxury of looking back in history from this perspective, one can wonder if an album from 1986. consisting some of today well known Bruce's songs ‘Jerusalem’, ‘Taking The Queen’, ‘Omega‘, 'Eternal', ‘Chemical Wedding’, Tears of the Dragon’ or ‘Dark Side of Aquarius’, joined with ‘Stranger in a Strange Land’, ‘Wasted Years’, ‘Alexander the Great’ and ‘Caught Somewhere in Time’ would have

been something truly remarkable. The possibilities are so massive, that I don't even dare to consider that outcome. We can just dream about is form the time to time.

Jethro Tull - Rock Island, an album from 1989 which caused disbelief on the Grammy's.

Moreover, remembering the almost scandalous turn of events related to Metallica narrowly losing the 1989. Best Hard Rock/Metal Performance Vocal or Instrumental Grammy award to no other than Jethro Tull we can all

agree that the question stands - could it have been Maiden's Grammy had they listened to Bruce? Wasn't he a sort of a prophet even back in 1986., having a vision of what metal music should have been in order to be accepted by both fans as well as the mainstream? Judging by the YouTube fans commenting on the phenomenal interpretation of 'Jerusalem' in the Canterbury school cathedral in 2011., joined by Ian Anderson of Jethro Tull, people were left wondering 'what if?' Bruce himself possibly answered that question - on purpose or not, we might never know - but do spend a couple of minutes on this YouTube link: www.youtube.com/watch?v=YTgZatpr1L8 which is the footage of the mentioned church gig and listen to the song, especially after 5.37. You can't help but see Bruce feeling good while proudly having a "you should have listened" attitude 25 years later. Having mentioned the intro to 'Caught Somewhere in Time' one should try comparing it to Paul McCartney and Stevie Wonder's 'Ebony and Ivory' from the 29th second mark and deciding if this was the song that inspired the intro and the chorus respectively.

Anyway, back to Bruce. The coming days have shown that he was taken way too literally when he named Jethro Tull's as the sound Maiden was supposed to follow in the future, together with Led Zeppelin's 'Led Zeppelin IV' and 'Physical Graffiti' which he wanted to use as a template for the new album. It seemed that Steve Harris was just waiting for a situation like that where he could show his authority and win over the rest of the band on his side. That was the end of Bruce's vision of future Maiden (maybe hibernation of the idea would be a better term) because no one took his side which made Steve the winner of that hidden 'duel', meaning a lot to him after the former and extremely successful album bearing the name of Bruce's song and concept. Harris possibly wanted to show he's the real boss in the band and plans to remain one. Dickinson recollects: „I remember playing my serenades to Steve. Everybody was in stitches!“, with Harris adding: „The stuff Bruce was coming up with wasn’t us at all. He was away with the fairies, really.“

This situation needed to get resolved quickly, but how? Fortunately, a third option appeared. Adrian Smith was a man ready to take full responsibility, being the one whose songs got the approval and respect from all of the

band members. Not only that but out of three of his songs - ‘Wasted Years’, ‘Stranger in a Strange Land’ and ‘Sea of Madness’ - two became officials Iron Maiden singles. Steve even made a joke about Adrian (thanks to the fact he wasn't married) was the only one having the time to write songs resulting in the singles. Also, he remembered Adrian being the only one who couldn't stand a week without a gig which was exactly the reason he formed a band together with Nicko McBrain called ‘The Entire Population of Hackney’ with their mutual friends while they were on a break. They ended up playing pubs, even the 'Marquee'.

The Entire Population of Hackney - the stress relief of Adrian Smith..

Adrian Smith recollects 'Wasted Years' getting to the album basically by accident. Steve had been given Adrian's tracks containing song ideas for the upcoming album; once he’d heard the intro 'Wasted Years' he immediately called Adrian up and asked about it. Smith didn't want to impose the idea by himself because he presumed it's going to be deemed as 'commercial' and

therefore disliked by the others, but Harris took a different stance. He didn't care about what people would think because what he'd heard was terrific and had to be on the album. Steve himself was afraid of writing something 'radio friendly' because his head was buzzing with ideas of massive refrains, but his realistic side stopped him from enacting them. Later on he said what a joy it is, having different authors within the band, they can always jump in for each other when someone's not feeling inspired.

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THE NEW ALBUM, CASSETTE & COMPACT DISC.
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The new 'Wasted Years' single was advertised in the media with bombastic headlines such as "Iron Maiden blast their way into the 21th century with their new single 'Wasted Years!'

In the end, Iron Maiden got everything they wanted and the production was ready for new challenges. With Bruce putting his ideas aside due to being rejected by the band, Adrian jumped in the spotlight and took the chance given to him which was more than necessary with the band's foundations being seriously shaken. His songs and his amazing guitar work on the tour had given the album a tolerable commercial note ending up with a huge

success, making it Iron Maiden's most successful record on American soil. On the other hand, the band didn't feel bad about it. Questioned regarding hit singles Harris had an answer for the French Rock Hard magazine ready: „If a single does well, it's just a matter of luck, because we don't work on singles, but on albums, unlike so many other bands. We're not a Pop band. It's terrible; some of these bands only have one or two decent songs on a whole album! The worst thing is, they sell a lot because the one or two songs are hits single. With us, it's not possible: two bad songs and the fans complain.“ Bruce had something similar to say about same topic: „We'll make it big over there in the USA. But we don't rely on airplay or singles to do that!“

'Somewhere in Time' is considered by both the fans as well as the media an 'Adrian Smith album', but why is it so? Going into detail it's clear that the majority of the songs aren't his. Of course, two of his songs became singles for the album, but Steve Harris contributed with four of his own, as well as the one he did together with Murray - basically doing two thirds of the album that was named after his song and the eight-minute epic 'Alexander the Great' sadly being the biggest Maiden song never played live. Harris was the one insisting on the band staying true to their sound and loyal to their roots, while Smith had a different perspective as an author and a performer with a full freedom to do so. It should be taken into consideration that the management had decided to cut the deal with Lado guitars which he really liked so he was basically forced into exploring some new horizons as far as musical instruments go.

This album was presented as a project where Harris basically allowed Smith to truly bring his best work and shine, maybe even on purpose, trying to cope with all the guilt he was feeling after what he did to Bruce - possibly even scared of him leaving the band prematurely. The recording process had shown that the band was driven by the members' personal ambition, which created three different directions - with Bruce and Steve fighting for the driver's seat being the main problem. Steve had a perfect plan for the band, knowing exactly what Iron Maiden is and is supposed to be, not daring 'walking on the wire', while Bruce dreamed of much bigger things and was even ready to explore some entirely new things such as movie soundtracks

or even writing scripts. Apparently, Bruce had started working on the script for a story about the famous Italian musician / violinist Nicolo Paganini who was perhaps the world's first musical superstar. History taught us that they were both right up to a certain point. Iron Maiden continued their evolution throughout the years, even if it was not clearly noticeable for the public, but thanks to Steve Harris they managed to preserve their character and magnificence - even in times when things weren't really going their way they remained a massive band with a loyal army of supporters. Today, it is very clear to all of us.

Martin Birch. Iron Maiden producer from 'Killers' album to Real Live/Dead one' era.

The producer Martin Birch was explicitly opposed to exploring unknown paths, and disliked both Bruce's and Adrian's change related ideas. He was seeing their music on the album as walking on the edge. When it comes to Iron Maiden, he and Steve were on the very same page from the early beginning. He insisted on the band staying true to what they were and this is what he had to say about it: „I always sensed a slight danger of too much

input from Bruce and Adrian, because they were always in danger of kind of taking it away from what Iron Maiden really was.“ He managed to accept Adrian's songs but insisted on Bruce's work being discarded. Harris later said that it was clear it had made Bruce feel extremely bad, but Bruce decided to accept that decision without any big drama (possibly for the reasons stated before). The band was praising their producer in every single interview from that time and couldn't have even imagined someone else filling his shoes on that position. Steve was even joking about feeling shivers upon even considering that idea. Bruce was really respecting his work and the key contributions in finalizing the songs. Steve tried to explain it by describing the band's writing process. So apparently Iron Maiden writes down a song, somewhat arrange it and practice, then make a rough version or show it to Birch in the studio. Birch then listens to the rough material in pre-production over and over again before suggesting some changes, possible without changing the song content. It's more related to rearranging some parts, adding or shortening the intro, guitat solo parts or chorus repetitions etc. Only when the band does everything he suggested is the material ready for the official recording.

Steve Harris gave a chronological monthly progress of the album for the Enfer magazine in 1986: „There have been exactly 6 months between the start of the rehearsals and the final mixing of the album. January and February, rehearsals in Jersey, then the recording of the rhythm lines (bass and drums) was done in March and April at the Compass Point Studios of Nassau, in the Bahamas. Then, we recorded the guitars in May and June, with the use of guitar and bass-synths for the first time, and the vocals were added at the Wisseloord Studios of Amsterdam. At the end of June and beginning of July, Martin Birch, our producer, mixed the lot at the Electric Ladyland Studio in New York. And at the beginning of the summer, 'Somewhere in Time' was born.“

Still, it's interesting to notice Bruce's attitude towards the public during the promotion work - as if nothing ever happened. Moreover, he kept that attitude for years. In the interviews for different media, even for the fan magazine, Bruce was claiming that it's the best album they've done since 'The Number of the Beast', with his vocals being better than ever. „Steve has

written great songs, with really beautiful choruses, beautiful melodies. You know, he was so scared that it would sound 'mainstream' that, when he played the tapes to us, we were all in stitches. It was almost Speed Metal!“ were his exact words for the French Hard Rock magazine, probably referring to 'The Loneliness of the Long Distance Runner'. This is what he had to say about his vocals: „The vocals are sometimes very bluesy, and I'm proud of that. Wasn't I a Blues singer in the past? There is also some singing in a very 'operatic' style. It's this diversity that I like so much in this album, you'll see, no-one will be disappointed.“

These statements clearly show Bruce had managed to remain calm after all, being aware of the position he was in. As far as the public appearances go everything was presented in the best possible way, while he was actually being bitter and disappointed. Harris had a similar attitude saying that there is no way for the band to split: „Now we're almost all married and have children, so we have to consider the needs of our wives and kids, so we have to come home from time to time. This time we'd never been so happy to be together again. The atmosphere within the band was perfect and it was obvious that everything was going to be just fine. I think this is our most sophisticated album to date. We used the best studios that exist today. We didn't record in various places for nothing. And I think that the sound is close to perfection because we used a new process for the first time, the Direct Metal Mastering, invented in Germany and only applied to classical music recordings so far.“

Dave has shared some similar feelings, also for the French Hard Rock magazine: „Of course, with hindsight, there are some songs we're not so happy with, but it's not the end of the world. Songs like 'Gangland' and 'Invaders' ('The Number of the Beast'), or 'Quest for Fire' and 'Sun and Steel' ('Piece of Mind') are not as strong as the others. On 'Powerslave', 'Flash of the Blade' could have sounded a bit better. But on 'Somewhere In Time', everything's perfect.“

With the tour kicking off, Bruce had felt 'squashed inside for a long time' according to his later statements, using some hard emotions to describe it: „I felt very much like a fly being swatted.“ As a singer (but only as a singer)

he was giving his maximum performing live, even though based on the bootleg materials the tour is considered one of the worst ones as far as vocals go. Bruce remained loyal to his friends in the band and everything they stood for, but he simply wasn't living for the band as he used to. His disappointment with everything was based on him seeing the band in a stalemate, refusing to rise to the next level. He predicted a quick end to it all if the band kept following the same road, and he didn't like the idea. Bruce presented it to the media as the band basically fearing to claim the leading role on the metal scene. He felt as the band was supposed to lead rather than follow the trends. He was trying to avoid the band having 'just another Iron Maiden album' which was how he described 'Somewhere in Time'.

The tour had put him in a tough position, where he was expected to convince the audience over and over again that the band was being of the very top of their game even though he didn't feel like it. On the other hand, Adrian Smith was feeling great and really doing his best work out there. Anyway, the seed of discord was already sown in 1986. but it took seven years for the consequences to appear, which would lead to the band losing their classic lineup. Smith, who was the first one to help Bruce create some of the classics like 'Flight of Icarus' or 'Two Minutes to Midnight' believed Bruce was creating unnecessary drama. He was convinced Bruce could have brought different songs to the table which might have ended up being on the record - possibly instead of his own. He was sure he wouldn't have been creating all the fuss in a similar situation and that Bruce should stop acting that way.

Ironically, Adrian quickly learned how things can take a turn. No matter how satisfied he was with 'Somewhere in Time', enjoying his 'five minutes', he realized that it was rapidly becoming a 'black sheep' in the family, with the songs being removed from the set lists of the following tour one by one - first it was 'The Loneliness of the Long Distance Runner' on the Belgrade concert, followed by 'Sea of Madness' in North America. In the later years the material from 'Somewhere in Time' was played little to none. Bruce remembered him and Steve taking Smith's ballad called ‘On the Wings of Eagles’ and changing it up to a much heavier tune - the song ended up on the 'Seventh Son of a Seventh Son' with the title 'Can I Play With Madness'.

The initial plan for the seventh Maiden album was to create a true double conceptual album which would have included narrating - something Adrian was looking forward to the most. He was extremely disappointed when the idea was dropped mostly by the order of the management. Adrian was aware of the situation he was in but he managed to keep his composure, hiding his feelings from the public and the media - after all, he had a really big role in the album and he was going to present it in the best possible way. The media was buying it, presenting the band as one being very happy with the record, up to the point of having the idea of playing the whole thing live. Still, that concept will become true only later on in 2007., courtesy of 'A Matter of Tour'. Dave Lights, the band's light technician had said that prior to him leaving the crew the initial idea for the stage included as many as seven different 'Eddie's'. The album was internally referred to as 'a heavy metal Dark Side of the Moon, or as close as we'll ever get!' and quickly became a dungeon for Adrian Smith, just like 'Somewhere in Time' had played the same role for Bruce.

'Somewhere in Time' has quickly gone platinum in the United States.

A fact confirming Adrian's beliefs was 'Somewhere in Time' selling as much as over respectable two million copies in North America, while 'Seventh Son of a Seventh Son' only reached as much as 1,2 million. Steve was completely furious with this, calling out the Americans throughout the media, accusing them of not understanding music at all - which was basically biting the hand that feeds because the previous two albums were the ones putting Maiden to their throne, and the band was apparently selling enough of those records to the Americans (who don't understand music). The American public had obviously decided to punish Maiden for that attitude, throughout the album sales, as well as live attendances. It took a lot of time for them to embrace the band again. Once it finally happened the scene had changed a lot and Iron Maiden were already being considered 'veterans' of the genre.

But let's get back to Adrian. He was pleased with 'Somewhere in Time', even with 'Seventh Son' up to a point, but he was far from happy with how the songs were being performed live. He tried to explain it this way: „We used to play the songs too fast. When you come off stage and the audience has gone mad but you're not feeling satisfied, it started to get a bit of a thing of mine and I felt like I was being a drag." As far as the band was concerned, no one understood what the problem was, expressing their disbelief in someone distancing themselves from the band even after a brilliant gig with a terrific response from the audience. Adrian was sitting in his own corner, depressed over the sound not being the one he wanted, or a song being performed too fast or too rough. Harris said that they didn't pay too much attention to the sound checks which they'd do here and there while Adrian had stayed for hours, doing his personal sound check. Steve was unable to figure out what Adrian was trying to accomplish, while Smith was convinced that the band created some epic songs on the album but continued to blow it all live, with mediocre performances draining the life away from the material. He strived for perfection, a sophisticated performance with reduced loudness but his artistic needs didn't get any approval from the band.

Step by step Adrian decided to leave the band way sooner than Dickinson and his move marked the demise of the classic Maiden lineup. There's a big chance Adrian hadn't remembered his response to Bruce related to him creating drama a couple of years ago, when he was leaving.

Back to 'Somewhere in Time'. As we stated already, Bruce was really trying to put his foot down and present things better than they actually were, just like trying to justify Steve's actions regarding everything that happened between the two of them during the recording: „I was talking to Steve about it and even he had a lot of head problems after the 'Powerslave' tour, and nobody had really resolved them by the time we came to do 'Somewhere In Time'. I think I came to terms with it more after we'd done the album."

It was interesting to see the guys' view of the fights from their past during the 'Seventh Son of a Seventh Son' promotional interviews with Bruce having a completely different approach on the subject. He even believed that the crisis helped the band establish a solid ground which had given them a long term peace. This is exactly what he said: „In fact, the relationship between me and Steve gets better and stronger with every album. And probably me not writing anything on the last album made it stronger still. Because in some bands there would be a temper tantrum, like, 'I'm the singer; I'm going to do this, that and the other!' Obviously my nose was put out of joint a bit, but you have to behave like an adult; people aren't doing it to spite you, they're doing it for the good of the band. And that sort of situation just makes the whole unit stronger - that obviously it's a team effort and people can't prize you apart."

Looking back to that Bruce was way more open and willing to discuss the issues from 1986. In the same interview he added: "Well the more I look at it now, the more it was like a conscious reaction, like your brain throwing a temper-tantrum saying, 'I'm not going to write any more of this stuff! I hate it! Look what it's done to me! Why can't I stick my finger in my ear and go and be a folkie and drink beer like everybody else? I was very messed-up in the brain department at the time. I was talking to Steve about it and even he had a lot of head problems after the 'Powerslave' tour, and nobody had really resolved them by the time we came to do 'Somewhere in Time'. I think I came to terms with it more after we'd done the album. We had quite a long gap and then went out and did the tour - which still ended up being two months longer than it was supposed to be, of course! But this year I'm feeling in much better shape. I'm much happier being a singer again."

Of course, it was way easier to say that after the tour was over and having a very successful album. Looking for the right path for themselves, it seems that Iron Maiden managed to maintain control and produce a classic album with its respective tour while all of the band members including Dickinson pointed out that things weren't so bad after all, even though they all expected them to be.

Some magazines from1986 / 1987 era with 'Somewhere In Time' content.

From the fans' point of view, in the late 1986. all of the metal audience - even the casuall fans - were on their toes awaiting to see what's Maiden going to deliver, being the biggest metal act of the eighties. The media was on fire with Dickinson's announcements of drastic sound and style changes, while the rest of the band was keeping a low profile, even negating such things. Still, prior to the release they came up to an agreement - they will all stand united and keep the PR going, presenting the album as the best thing that could have happened to them. They even gave testimonials reporting that this was actually the first time they have ever been completely satisfied with all the songs on an album. Taking into account the later Harris's statement, this position was far from the actual truth. The sad fact is that the album became systematically ignored by the band in its later years, despite the fact that it is hugely favored by the fans. For example, in the so-called 'History' tours every album of the eighties was represented by at least four songs, while 'Somewhere in Time' remained covered only by two. On the other hand, Maiden or their management did not hesitate to ‘shamelessly' use the name of the album 'Somewhere Back in Time' for the most ambitious tour in the

new millennium where they also had the additional benefit of the perhaps most popular 'walking Eddie' cyborg, and a number of illustrations, including an 'best of' album. Exactly just how much this incarnation of Eddie is popular is evident in the fact that the management was 'forced' to temporarily employ the sadly discarded illustrator Derek Riggs, who to this day sells illustrations of Eddie on his Web site, amongst which the 'Somewhere in Time' incarnation od Eddie is by far the most wanted. Eddie action figure from 'Somewhere in Time' era is most wanted, cyborg Eddie stood at the entrance of the museum, the British Music Experience 'at London's 02 arena, kept promotion ED Phones handset, promoted the 'Legacy of the Beast' game from 2016, and in 1986. Maiden door poster is the second best-selling poster of all time in the world. Cyborg Eddie is an enduring symbol of pop / rock culture and British music..

Iron Maiden door poster. Second the best seller poster of all time.

We can now ask a difficult but constructive question: Does the 'Somewhere in Time' album owes its great success in America and a relatively good success worldwide to its incredibly complex and perfectly balanced cover, or to the actual songs from the album? Some would add in the culminating hype effect caused by the previous tour and live album 'Live after Death' which was the third consecutive platinum album in the USA. All three options are possible in their own right, and I will try to fathom an answer.

It is a known fact that after they had recorded the albums 'Killers' and 'The Number of the Beast' in 'Battery Studios' in London, Maiden moved in Nassau to Compass Point studios. It is not good to speculate why the decisions of management was to go precisely to the Bahamas, although the members stated that the reason laid in the tax policy of the United Kingdom (and what kind of deal they made with the studio itself), because, in the words of producer Martin Birch the studio was a step backwards as far as the technical possibilities went. Even though Birch suggested recording in New York or Los Angeles, since they needed to get out of London, the Bahamas remained a solid option. 'Piece of Mind' and 'Powerslave', have been recorded there in their entirety, which is why they sound a good deal alike, but although the management predicted the same for 'Somewhere in Time (Jersey - Nassau), but those plans were changed with the appearance of Martin Birch, together with Adrian Smith, Bruce Dickinson and Dave Murray who insisted that 'Somewhere in Time' be partly recorded in the Dutch Wisseloord Studios in Hilversum (a suburb of Amsterdam). Finally, as I have already written, only the bass lines and drums were recorded in the Bahamas, and the guitar and vocals in the said Dutch studio. With prolonged duration of recording in two studios plus mixing and mastering in New York, this album was the most expensive one Iron Maiden have made up to that point, and so it was certainly anticipated for it to justify all costs and exced great expectations. Bruce further stated an interesting remark about the plans for the recording for French Hard Force magazine: "At one point, we talked about finishing the album in New York, but we decided to 're-europeanise' ourselves a bit."

As Smith and Harris and Murray at the time experimented with the new equipment on the market, those at the time being synth guitars, it was obvious that this album was to have a very different sound. The studio change

further contributed and with every passing moment it became increasingly clear this album will bring forth a completely different sound. The stripped sound of the two Bahamas predecessors was this time replaced by a much richer sound, and the new songs chimed excellently in a drastically layered production, sparkling with crystal clarity and cold fineness. Every possible noise was radically removed so the vocals and guitars sounded like something out of space. And today, while listening to this album, the sharpness and cold production is unsurpassed and out of the time dimensions. The album does not belong to the classic eighties, even less so the nineties, nor the years of the new millennium. Personally, besides Iron Maiden, a similar feeling aka atmosphere, I could only partially experience by listening to 'Out in the Cold' Judas Priest, even though the song is in many ways different from the material on 'Somewhere in Time'. The opening synth melody from 'Caught Somewhere in Time' is perfectly silhouetted against the time of the pre-internet revolution and with this view, trying to imagine the songs produced in the way of the two previous albums, I'm simply rendered unable to visualize it. 'Somewhere in Time' immensely influenced the 10-year-old me, but today I realize more and more that I have hundreds of thousands, if not millions, of concurring minds.

Talking about the origin of the album and the problem about which direction the band should take, we unjustifiably neglected Nicko McBrain, whose drumming on the album reached the level of perfection. His technique, in which he demonstrated the art of playing on one pedal, while sounding like he's playing 'double bass pedal' was the central of drum controversy and polemics questioning if it was even possible. Truly, the drumming on the album represents the pinnacle of his career and deserves to be mentioned and emphasized here in particular. Bruce gave an interview with Nelly Saupiquet for French Hard Rock magazine where he added: "He's got an absolutely great sound; he's never played so well than on this album. The drumming is really incredible. He still uses only one bass drum and he can make everyone believe that he's got two! He's a really fast drummer."

Even in 1988. Bruce had tried to diminish the importance of synthesizers on the album, but on the other hand he nearly let the truth slip: „We didn't get a keyboard player for the album, it's mainly one-finger stuff from Adrian, Steve, the engineer or whoever had a finger free at the time." If we try to really analyze the album it's safe to say that Bruce was absolutely right, except for

the introduction to 'Moonchild'. Maiden were using synthesizers back then more as a 'carpet' to make a fuller sound or build up atmosphere and that's possibly why we shouldn't pay as much attention to it, even though they picked up Michael Kenney for their live performances ever since 'Somewhere in Time'. Despite everything, Iron Maiden remained a pureblooded metal band - and there wasn't a chance for us to see them doing a new 'Jump' or a 'Final Countdown', no matter how huge those songs had become. The band remained loyal to their sound even in the era of keyboards and guitar-synth experiments and on today it was quite obvious. Still, the experimenting opened up some new visions for the band as well as some side project ideas. In 1988. Bruce admitted: „I have just read an absolutely brilliant book called 'The Vampire Lestat' and I was talking to Steve about it. We'd love to do some film music sometimes, so somebody should make a film about it and we'd like to volunteer our services.“ History shows that Bruce actually did try his luck at the movie industry at a certain point, and just a couple of years after his statement regarding the movie soundtrack aspirations he became the proud winner of the 1989. ‘Golden Raspberry Award’ for the 'Worst Original Song'. What's even more bizarre is the fact that it was the only Maiden song ever to become a #1 hit single. You guessed it, the song being 'Bring Your Daughter… to the Slaughter' from their 'No Prayer for the Dying' album, featured in the horror movie 'Nightmare on Elm Street 5'. The band really wanted a number one single, so they came up with a brilliant idea. Having a legion of loyal fans they decided to release the single on the last days of the year, with three different covers, knowing that a solid number of fans are going to get all three. Their predictions turned out to be correct and they indeed got their number one single, with Derek Riggs asking an ironic question - not being sure if it should be credited to the different covers or the music actually.

Three different editions of 'Bring Your Daughter… To The Slaughter' single.

HIDDEN ANNOUNCEMENTS

When was the conceptual idea of 'Somewhere in Time' actually born and when were the fans able to see a hidden hint or a subtle pointer? Maybe a better question would be how much do the band members influence the visual concept of the album covers because Rod Smallwood is mostly listed as a visual concept author at album booklet? How much artistic freedom did the illustrator Derek Riggs have? In his book as well as interviews he would often point out how Rod would bring a finished idea which he was supposed to create.

Let's go back to the book introduction and the speculations regarding a possibility of someone purposely planting the video clip with Bruce Dickinson and the whole 'Metal music and synthesizers' argument. It appeared somewhere in the first half of 1985, while 'World Slavery Tour' was underway with full force. Its purpose was to promote the tour even more, as well as commend themselves for the mayhem they've created in the Eastern Europe. Later that year the double Iron Maiden live album 'Live After Death' was released, while the last single from that live album 'Run to the Hills (Live)' / 'Phantom of The Opera (Live)' was out in December 1985. - a couple of months after the tour. The cover is visually captivating and holds an interesting background story about bringing two songs together within a single visual aspect ('Eddie' with a phantom mask with an organ on top of a hill). The visual picture disc is connected to the story, with Eddie appearing in a Cinderella story holding a shoe, after seeing him in the same role on the traditional Maiden Christmas card in 1983. But uniting two visual concepts into one (following the instruction Derek had received from Maiden management) wasn't what made this story special. It's the small details. On the back side of the cover there is quiet scenery with big city lights underneath a mountain. The storm clouds taken from 'Live after Death' visuals slowly break and the skies in the distance show over dimensioned planets. Could that possibly sound familiar enough? Maybe… If you take an even closer look at the cover and the organ the Eddie is playing, you'll notice something strange. It bears a logo of no other than 'Roland' company - one of the world's leaders in synthesizers, keyboards and electronic drums.

Could it also be a coincidence or just the illustrator Derek Riggs letting his imagination roam free? I sincerely doubt it, even he answered me on this question in this book in 'Derek Riggs and his masterwork' chapter. His explanation about 'Roland' logo is very simple and somehow ubelievable. He could have made the hills bigger, different colored flowers and similar things, but a world famous brand logo can hardly find its place there just like that, without a special permissions. Again I asked myself... Did Adrian, Steve and Dave suddenly go crazy about Roland synth guitars or was it an order from the management, forcing them do to so, willingly or not? I feel like the questions are reasonable - besides the music itself, how much of the things we know and love was actually the band's work and how much should we credit the management for??

Small part of single cover with erased 'Roland - Eddie 0.1' logo below.

Judging by the non-official public information, Maiden began experimenting with synth and modern technology on the 'World Slavery Tour' already, but they were successfully hiding it all along. Could that subtle hint change the way we look at the things and instead make us think about for how long were

the things planned and prepared, even without the band members knowing? Maybe someone was partially included, but having read the interviews and the bands' statements they weren't aware of how things are going to be like. Rod Smallwood, Andy Taylor, Merck Mercuriadis and their business associates obviously had a lot more to say than they actually did at the time. But in order to successfully make everything work they had to have people in all the relevant places, ready to do what they're told with no further questions.

Mick Wall, a metal journalist back then who had his own famous show is a close associate of Maiden today. He's also the only person with the band's permit to write their official biography in the form of 'Running Free' book. None of the ideas and speculations you're going to read here was mentioned in that book. 'Run to the Hills' is (my personal thought) a fairytale-styled biography which presents even the band's bad moments in a controlled and seemingly meaningful way working heavily in their favor. Back to 1985; what was Mick doing back then? Among other things he was a TV host for 'Monsters of Rock' show on Sky Channel. Maiden were a common guest, he even made announcements related to the band, promoted them as much as he could and stayed loyal. I have assigned myself a task of watching all of the episodes available online and managed to find an interesting show called '1985. New Year's Eve Monsters of Rock show on Sky Channel', featuring Dee Snider of the Twisted Sister and Bruce Dickinson - wearing an unusual outfit and having a laugh with his host Mick, talking about the previous live album and the upcoming single.

The thing that caught my eye the most were the visuals of the show, reminding me of a certain issue of Kerrang magazine co-occurring with ‘Somewhere in Time’ and appropriately decorated with the digital ‘LCD’ font which had given a certain futuristic element to the album cover. Moreover, Kerrang wasn’t the only one; following the album release various magazines used that particular font for their headings which could have been a well thought out marketing stunt between their editors and Maiden’s management. Mick had been using the font back in December 1985. – 10 months prior to the album release – for guest announcements and chart listings (which, as you might have guessed, were topped by Maiden). The font was featured throughout the shows in the period prior to ‘Somewhere

in Time'. Could this all really have been a coincidence - having the Roland logo on the aforementioned single, or featuring the soon to be iconic digital font ten months before the album came out? Like there was any chance the director or an editor just happened to use the very same font months before the album came out. The chances for it are next to nothing.

Kerrang Magazine - October 1986. with 'LCD' font on cover page.

Thanks to Mick Wall, Iron Maiden have always had a free hand to show their marketing ingenuity, but likewise, their 'secret player' Mick Wall had Iron Maiden to thank for slowly bringing him up to a legendary metal journalist status, staying their close associate in the years to come. Thanks to their current photographer – the legendary Ross Halfin – Maiden had always had a special kind of treatment in the Kerrang magazine. But generally speaking it seemed that Germany, Spain, Italy, France, Yugoslavia and various other countries were giving more media coverage to the band than the British printed media had during 1986.

Bruce Dickinson on 'Monsters of Rock Show' with Mick Wall, Christmas time 1986. 'LCD font' and 'Star Trek' transmiter similar object left and right. Screenshot

Be it as it may, during the promotion of 'Live after Death' album the Maiden PR machinery had already started rolling towards the new album, with its presence growing more evident approaching the end of 1985. A futuristic album concept somehow came naturally because back in those days there

was truly something 'in the air'. Even a ten year old boy such as myself could clearly feel a certain infatuation with technology, delighted by computer evolution, scientific discoveries, various innovations et cetera. All of a sudden, synthesizers started representing a new evolutionary step in music for musicians worldwide, rendering more traditional instruments outdated unless they are buffed up by the synth's sound. 'Eddie' came from the dark alleys of East London, deeply rooted in punk. He was a new sort of monster, born out of rock while not being the band's original concept. Their manager Rod Smallwood had spent weeks looking for someone who would manage to successfully bring his visual ideas to life, before accidentally stumbling upon a jazz project illustration within an EMI company office, instantly grabbing his attention. One could say that the Iron Maiden we know today was born at that very moment. If not for that moment I'm not completely certain that the band would even exist today. With the photographer Ross Halfin, Rod Smallwood as the manager, the band's guardian angel and promoter DJ Neil Kay, Keith Wilfort as the fan club founder, Dave Lights as the light designer and last but not least Derek Riggs - whose illustration was the one Rod spotted in the EMI office – were the ones closing the full circle enabling the band's success. But I will admit that the producer Martin Birch, coming a year later as well as the second manager Andy Taylor were a late but necessary addition to the winning formula.

Eddie had undergone a transformation from the monster from the streets of East London to a ghost, the devil, a Native American, a psycho, the Trooper, an Icarus-killing specter, a sniper, a pilot, a pharaoh, then a mummy, a zombie, meanwhile a character in the Sleeping Beauty and the Snow White so it was just a matter of time before he was launched into the future, and there wasn't a year more ideal than 1986. From today's perspective we could have seen the futuristic Eddie coming but not many could have predicted his final visual aspect. Only was thing was clear. After illustrating the back cover with images that started interrelating ever since 'Piece of Mind' they went on adding even more detail to the visuals. Hidden details and messages on the album and singles covers were getting smaller and more auspicious, even more subtle, while the typical British humor was growingly significant. Even the circles within the vinyl were getting decorated as well as the vinyl itself while the booklet became very detailed.

Event shirts and special edition shirts, patches and posters slowly became a trend, with themes never before seen on the classic audio and video media while every single illustration was prone to further analysis and search for any clues to band's future plans. At that time Maiden, Derek and the management were on top of their creative process and showed a desire for rapid progress which is exactly what I base this book on with the album speculations with 'Somewhere in Time' being the last album emanating a tendency for growth. Everything that followed (including the famed 'Seventh Son of a Seventh Son') was even a stalemate at the top or a decline. During the growth it was impossible to predict what the band is going to do, how far will they go, what's the new cover going to be like, what kind of a stage show, what production. And they were giving it away bit by bit, even after announcing great changes.

Looking from a distance one would think that after the end of 'World Slavery Tour' meant some free time for the band, mainly because 'Somewhere in Time' was the first album that followed a two year gap after its predecessor, but when you take a closer look you realize that it's not actually the case. Had 'World Slavery Tour' finished in July, without the extensions maybe everything would have been as always: a couple weeks off, album recording in the summer and a new tour in the fall. Still, having a prolonged tour with the band having only a couple weeks off, followed by TV appearances, interviews, various promotional work for the first live album coming out in the meantime, with the live singles, having the last EP in December 1985. and starting working on the album in January 1986. it's safe to say that their year off was actually quite busy. The album was recorded and finished before summer, but the tour preparations immediately followed so there was hardly any time for rest which is clearly visible if you sum up all of the appearances and related happenings from that time as far as magazines and TV shows go – all of which can be easily verified via the Internet.

Indications of Eddie going into the future could be found in the media in late 1985. already and not just in the digital font but in the bands' statements as well – confirming it directly or indirectly. They have probably been introduced to a basic concept, given that their statements at the time revealed them not precisely knowing what they were talking about. After the arrival of Rod Smallwood at every point of Maiden's career they were on

spot with creating controversies precisely in accordance to that day and age. It seemed appealing at the time to have a go at Margaret Thatcher, even risking censorship, knowing it would attract the media as well as the young football fans that couldn't stand her. Sex Pistols had already played the queen card so Iron Maiden was left with Thatcher being the youth's symbol of oppression. Just try to imagine a band nowadays, even Maiden in particular, featuring a new single cover depicting a dead David Cameron with Eddie looming over him. I'm not sure they or any other band would dare do such a thing regardless of the 'free' world of today. More so, was it a woman in particular they would have been faced with sexism allegations and similar sexual discrimination accusations which became a globally pronounced issue in the newer days. Following them flirting with satanic imagery with the new title and album visuals had soon brought them into the world of controversy and possible censorship which they barely escaped by declaring themselves as non-Satanists. Still, the PR machine did the job with people getting what they wanted and the album being a success. The arrival of Martin Birch, the producer, was marked with an interesting name play, using his masterpiece 'Made in Japan' by Deep Purple and transforming it firstly into 'Maiden Japan' and later evolving into 'Maiden England'.

The arrival of the new drummer - Nicko McBrain was creatively traced to 'Piece of Mind' album 'Brain' theme so the band played a joke with the media and the wannabe trivia hunters by putting on a backwards message 'Don't meddle with things you don't understand'. Such a move would have been labeled as 'trolling' today. Despite carefully building an image, Maiden have always been on the verge of a subtle provocation, sometimes even going a step further.

On the Indianapolis gig, August 7th 1983, a girl - a model actually - winner of the radio show 'Miss Metal' title was invited to join the band on stage while they were performing '22 Acacia Avenue' which is known as a successor to the Charlotte the prostitute saga. The girl was dancing in a bikini, wearing only knee-high boots and PVC gloves. She had a whip in her hand and handcuffs around her waist. After the performance Bruce came up behind her and ripped her top off, leaving the girl bare naked in front of the crowd. He was arrested immediately after the concert and went to court but it seems his

lawyers as well as the band's management managed to settle things with the girl outside of the court. There's a photo from the gig with the girl still dressed which can be found on the re-issue of 'Piece of Mind' from 1998.

Having recorded 'Powerslave' the band became so massive that they didn't really need any sort of additional marketing. Controversies, playing the provocation card or any similar sort of moves were unnecessary because the album itself, the music as well as the stage visuals were more than enough to catch the public's attention. Surely enough, the media was most concerned about the band kicking off their epic tour behind the 'iron curtain'. It was a time of the band's rapid growth and everything was unraveling quickly. The band was getting praised from all over the world, and the associates were ecstatic with Maiden's success, which was confirmed by this interesting newspapers ad published by their producer and close associate Martin Birch.

In that moment he wasn't expecting to be getting another nickname - Masa - while engaging a production that's gonna surpass all the fans' expectations, and possibly their own too. Regardless of the sound from 'Somewhere in Time' being similar to that of its follower 'Seventh Son of a Seventh Son', it's still completely different than all the Maiden records we had the chance to hear before, but (as time will tell) ever after as well.

Anyhow, noone knew how the band's gonna react to the huge success or if they're gonna be able to move on from there. It was the time when 'What's next?' was by far the most common question. Bruce had a very interesting answer to a quite provocative question by Tanja Urošević, a journalist from Rock magazine, merely a couple of hours before their 'Somewhere on Tour' gig in Belgrade. She said that it's nice to see them back to civilization, speaking of the album covers where they have moved away from the city streets after the 'Killers' record, which he answered with: "Please don't be like that. We weren't exactly savages to go back to the civilization. The old Egypt was more civilized than this part of the world. But, you see, on this record we covered the past the present and the future yet we're still 'Somewhere in Time'. The fans should find us as they see fit."

To
Adrian, Bruce, Dave, Nicko & Steve and also Rod & Andy

Warmest congratulations on your consistent international success.

It couldn't happen to a nicer bunch!

From all your studio pals...

The Headmaster
The Farmer
The Black Night
Marvin
The Pool Bully
The Court Jester

and last but not least...

MARTIN BIRCH

P.S. Don't forget "Plan B"!
P.P.S. Never forgetting Eddie.

IRON MAIDEN

BLAST THEIR WAY INTO THE 21ST CENTURY WITH THEIR NEW SINGLE

WASTED YEARS

c/w

REACH OUT

PRODUCED, ENGINEERED AND MIXED BY MARTIN BIRCH

Available on 7" and 12"

12" Features Exclusive Extra Track "The Sheriff Of Huddersfield"

SOMEWHERE ON TOUR 86/87

Friday	October 3	OXFORD	Apollo	Wednesday	October 15	SHEFFIELD	City Hall	Tuesday	October 28	EDINBURGH	Playhouse
Saturday	October 4	ST. AUSTELL	Cornwall Coliseum	Thursday	October 16	SHEFFIELD	City Hall	Thursday	October 30	BIRMINGHAM	Odeon
Monday	October 6	CARDIFF	St. David's Hall	Saturday	October 18	IPSWICH	Gaumont	Friday	October 31	BIRMINGHAM	Odeon
Tuesday	October 7	CARDIFF	St. David's Hall	Monday	October 20	NOTTINGHAM	Royal Centre	Saturday	November 1	BIRMINGHAM	Odeon
Wednesday	October 8	BRISTOL	Colston Hall	Tuesday	October 21	BRADFORD	St. George's Hall	Monday	November 3	HAMMERSMITH	Odeon
Friday	October 10	MANCHESTER	Apollo	Wednesday	October 22	WORLEY	Victoria Hall	Tuesday	November 4	HAMMERSMITH	Odeon
Saturday	October 11	MANCHESTER	Apollo	Friday	October 24	NEWCASTLE	City Hall	Wednesday	November 5	HAMMERSMITH	Odeon
Sunday	October 12	LIVERPOOL	Empire	Saturday	October 25	NEWCASTLE	City Hall	Friday	November 7	HAMMERSMITH	Odeon
Tuesday	October 14	LEICESTER	De Montfort Hall	Monday	October 27	EDINBURGH	Playhouse	Saturday	November 8	HAMMERSMITH	Odeon

And then this happened. Imagine this was 1986. and you're holding an issue of 'Sounds' magazine with this kind of an ad (see an ad on previous page). What would you be able to read from it? First you'd notice the huge digital 'Wasted Years' letters, followed by 'Blast their way into 21st century with their new single' leaving you convinced that the new record (still significantly untitled in the ad from August 1986.) will feature a futuristic theme - riding the worldwide wave of enthusiasm awaiting the new century's arrival and the growing influence of the computer age. Your thoughts would probably focus on the title of the single and the lyrics themselves, easy to comprehend. The first impression is that 'Wasted Years' sounds like a negative title, making someone wonder if Iron Maiden were fed up with their music, possibly drastically changing up their style renouncing the pure blooded metal image knowing that a lot of bands tried to navigate towards commercial waters, like Judas Priest did with 'Turbo'. 'Wasted Years' and 'Reach Out' could have been a reference to the band's whole career and surely didn't sound optimistic to a casual listener, unaware of the second part of the song carrying a highly positive and motivating message - that the band is living in their 'golden years', bravely looking forward. Looking at the newspapers ad, the fans just couldn't have know. They could have only resembled a time machine showing a reflection of Eddie on the screen, with the side monitors filled with the sequences of Maiden's covers.

On the left side one could easily spot 'The Number of the Beast' album theme as well as 'Powerslave' with 'Live after Death' taking its place on the right, ending with a final piece depicting a football stadium. A fan seeing that for the first time would most probably feel confused. Was that a reference to the barely finished World Cup in Mexico, or was the sequence a logically created theme announcing the new record? History will show that it wasn't, even though going further into the future we're able to spot a football stadium image on the 'Virtual XI' album cover art. Iron Maiden was really paying careful attention not to reveal anything to the public, not even the new incarnation of Eddie, which is not visible on the single cover art anyway. This is why the album title remained a secret until the very last moment. We believe that the commercial left people wondering, because besides the new and unknown Eddie the cover showed a lot of numbers and

signs - some of them too small to decipher - so everyone was curious about the new single, awaiting to see the cover and hear the new Maiden sound. Derek Riggs, Maiden album and singele cover designer remembers those days as well as carefully planning the single and the cover placement strategy, mostly due to the 'Wasted Years' title not being overly inspiring for an 'in your face' cover which had led them to a compromise. The main problem being the band unwilling to uncover the visual art or the new Eddie until the release, or a couple of days prior to it. Eddie has undergone some serious changes becoming a cyborg and the band and the management firmly believed that the fans needed to be surprised, even shocked. They wanted to do something that's gonna create a lot of questions without revealing much, at all costs. 'Wasted Years' was more the ideal single for something like that. Derek remembers the dilemma with these words: “If you put guys on there playing guitar, and you put the title, Wasted Years, it looks like they've been wasting their time playing guitar. If you have a picture of Eddie chopping people up, it's like, he's been wasting all these years chopping people up; what can you do? Whatever you do, it turns it into a negative.“

After a lot of brainstorming these days it was decided that Eddie will not be used as much, maybe only a part of him, while Rod Smallwood came up with an idea of Eddie's reflection on a clear surface (glass, mirror, water or something similar) showing only a part of his (now very drasticlly changed) head. Everyone thought it was a good idea considering what they've wanted to accomplish and ended up imagining where could the said reflection take place in. The time machine seemed like a logical choice for everyone, considering the song title, and they soon realized that it was the only idea successfully combining everything they've strived to accomplish. The time machine was outlining Eddie's face (he was actually sitting in front of a time machine entering parameters for his next time travel), while various keyboards and displays portrayed numbers and symbols which were up to the fans to decipher. Still it was just a snippet of what was coming on the 'Somewhere in Time' album cover. A few days after the first commercials started being aired, the more detailed one appeared, including a wormhole above the machine, also including the famous 'TARDIS' (time and relative dimension in space) - a police phone booth shaped time machine from the

extremely famous TV show 'Doctor Who'. For those who aren't familiar with the show, Dr Who's time machine had the ability to adapt to any environment he found himself in but upon landing to London in the early sixties the adapting mechanism broke and the machine remained a ' blue phone booth' forever.

Even though some may find it lacking in quality or (and) imagination, the time machine from the new single's illustration is possibly the most complex one they ever did till today. Besides the side displays showing different sequences of the past and the future, Derek had thrown in these tiny details, reflecting on certain Iron Maiden related aspects, like the display showing the time 23.58 with a '666' on the right above an 'outbound' sign. The name of the machine - 'Syborg International' - resembling an actual company logo underneath the main display was supposed to be a subtle announcement to the fans analyzing the visuals that Eddie is turning into a cyborg. Photonic band accumulation on the single is 0.03 - equal to the amount of alcohol servings. The 'Trifire' table below the main monitor is a term used for many years already among graphic card consumers and computer enthusiasts in general, while 'MIDI ON' with the side buttons (midi in, midi out and midi thru) clearly suggest the usage of midi sounds or more directly - synths. On the other side there is a 'Helical Scan' button. For anyone interested, a helical scan is a method of recording high frequency signals on magnetic tape. It is used in reel-to-reel video tape recorders, video cassette recorders, digital audio tape recorders, and some computer tape drives.

In a fixed tape head system, magnetic tape is drawn past the head at a constant speed. The head creates a fluctuating magnetic field in response to the signal to be recorded, and the magnetic particles on the tape are forced to line up with the field at the head. As the tape moves away, the magnetic particles carry an imprint of the signal in their magnetic orientation. If the tape moves too slowly, a high frequency signal will not be imprinted: the particles' polarity will simply oscillate in the vicinity of the head, to be left in a random position. Thus the bandwidth channel capacity of the recorded signal can be seen to be related to tape speed: the faster the speed, the higher the frequency that can be recorded.

Digital video and digital audio need considerably more bandwidth than analog audio, so much so that tape would have to be drawn past the heads at very high speed to capture this signal. This is impractical, since tapes of immense length would be required. The generally-adopted solution is to rotate the head against the tape at high speed, so that the relative velocity is high, but the tape itself moves at a slow speed. To accomplish this, the head must be tilted exactly so that at each rotation of the head, a new area of tape is brought into play. Each segment of the signal is recorded as a diagonal stripe across the tape. This is known as a helical scan because the tape wraps around the circular drum at an angle, travelling up like a helix. The difference between the head writing speed and linear tape speed is vast: for example, 13 mph (5,800 mm/s) versus 35 mm/s.

I suggest you read the rest of the 'Helical Scan' definition on the Wikipedia just to understand the Alpha and the Omega signs in the bottom right next to the 'Scan'. When it comes to Derek's covers, everything adds up and makes sense, and working in the times before the Internet one had to really do his research before doing the cover, which is just another dimension of his talent and perseverance - and Derek is a man who always strived for perfection.

A lot of the terms from single cover like 'Active Q' underneath the years given can also be analyzed for further possible interesting explanations and fan discussions. For the meaning of 'Active Q' just search for 'Active Q Switching'; (Q-switching, sometimes known as giant pulse formation or Q-spoiling, is a technique by which a laser can be made to produce a pulsed output beam. The technique allows the production of light pulses with extremely high (gigawatt) peak power, much higher than would be produced by the same laser if it were operating in a continuous wave (constant output) mode.), but pay attention to the terms 'Chrono in Situ'; (chronos: Latin word for Time; 'In situ' Latin phrase meaning *on-site* or *in-place = Somewhere in Time' - name of the new album)*, or 'Flux Rate'; as well as the number below '3.8' (a simple and ubiquitous concept throughout physics and applied mathematics describing the flow of a physical property in space, frequently also with time variation. It is the basis of the field concept in physics and mathematics; Plasma refilling *rates* for L = 2.3–*3.8 flux* tubes), Magnachrome Intensity; (see Magnachrome Metal Prints on Wikipedia) etc.

Derek has used a series of complex terms associated with the mathematics and physics field related to time and space theories, so by writing this book I actually got myself into a real adventure working through all the enjoyable mind puzzles Maiden hid within this single – and I must admit I got especially excited by figuring out the hidden album name in Latin.

Because, with the term 'Chrono in Situ' Iron Maiden announced the name of the album 'Somewhere in Time' in Latin, cunningly spelling it out through press announcements for the upcoming single, thus hiding it and showing it at the same time in a very interesting way. The single advertisements were present back in August, when the name of the album has not yet been officially published.

You've probably noticed tiny mark 'Pulse Code', described by Wikipedia in the first sentences as: Pulse-code modulation (PCM) is a method used to digitally represent sampled analog signals. It is the standard form of digital audio and computers, Compact Discs, digital telephony and other digital audio applications. In a PCM stream, the amplitude of the analog signal is sampled regularly at uniform intervals, and each sample is quantized to the nearest value within a range of digital steps.

Just next to the described 'Pulse Code' is the inscription 'Nascent Probe', and the explanation for which is the following: *Nascent* describes the birth or beginning of something, for example a civilization, a trend, an idea, or an action. It can also imply a future promise, like the *nascent* government of a new country. Nascent also means 'non comparable'. Mathematically it is described as: Describing a quantity of object that is starting to grow from zero or an infinitesimal beginning. Also the creation or identification of an infinitesimal delta.

At the bottom of the cover you see the numbers 3.14159 indicating π (Pi), which could, if applied to the single, be interpreted as a warning that what's to follow is something irrational, something that cannot be expressed in decimal notation. But that's not nearly all. The meaning of the term 'Photonic Band accumulation' will become understandable if you search for terms such as 'Photonic Band structure' or 'Photon Energies and the Electromagnetics Spectrum', and for the term 'Photon Range' search for 'Radiation penetration'

or 'Photon Energy'. Also, searching for the term 'Alpha and Beta modulation' you will find out a lot about the human working memory capacity within the brain cells, and if you are wondering what is it about the inscription '76.41 Rising', it indicates a very low blood pressure, which is increasing due to the time travel, although there are indications that this marker 76.4 psalm from the Bible which reads 'Glorious are you, more majestic than the mountains full of prey'. That leaves us with several more terms such as 'Sinewave' (The sine wave or sinusoid is a mathematical curve that describes a smooth repetitive oscillation), 'Open ACL' (access control lists), and a few of them for which I was unable to find the meaning ('73 -12 CLN' 'Matrix', or 'Scan RS 2', which could possibly have links with the name Rod Smallwood).

I left the label 'Orgone field oscillation' for last, and it could easily be a reflection of the popularity of the orgone accumulator in popular culture, or more specifically a nod to the band Lemmy Kilmister was a part of before entering Motorhead - Hawkwind (‘Orgone Accumulator’), who in their time put out some interesting and innovative songs related to science and science fiction. Moreover, the group Motorhead came out with the album 'Orgasmatron' just a month before, and although Lemmy claimed that the name has no relation to the orgone accumulator nor the film 'Sleeper' Woody Allen's 1973, which includes reference to Orgasmatron, a machine that includes technology from the future, capable for rapidly causing orgasms in human beings. The film is a parody of the orgone accumulator. This subject has been dealt with by many other well-known musicians such as Kate Bush, but I'll be back to Hawkwind and lyrics of their song 'Orgone Accumulator’.

I've got an Orgone Accumulator
It makes me feel greater
I'll see you sometime later
When I'm through with my Accumulator

It's no social integrator
It's a one man isolator
It's a back brain stimulator
It's a cerebral vibrator
...But an Orgone Accumulator
Is a superman creator

Cover art of Hawkwind's 'Space Ritual Alive' featuring the song 'Orgone Accumulator'.

You're going to need some time studying the term 'Orgone' as well as any related definitions on Wikipedia and similar sources, but here's a couple of sentences about it: Orgone energy is a hypothetical universal life force originally proposed in the 1930s by Wilhelm Reich. As developed by Reich's student Charles Kelley after Reich's death in 1957, Orgone was conceived as the anti-entropic principle of the universe, a creative substratum in all of

nature comparable to Mesmer's animal magnetism (1779), to the Odic force (1845) of Carl Reichenbach and to Henri Bergson's élan vital (1907).

Much more important is the fact that the Orgone accumulator and the Orgone field are often mentioned in a context of greatly influencing a positive mood or contributing to people's optimism in general, so using this information in a lyrical context with the message of the 'Wasted Years' shows that the cover was quite predictive even in that case, suggesting the kind of song we should expect despite its negative sounding title.

What remains a secret out of all the elements from the cover visuals is the date from which the time machine returns on the release date, being 01.04. 2050. That day is globally known as 'Fools day' but on a first glance neither the date nor the year are related to Maiden in any way. Still, knowing that Iron Maiden possibly predicted that year's scenario in the album art, we hope we'll still be alive on the date to see if they were right.

On August 25th 1986. as the 'Wasted Years' single was out, the band was well underway preparing the upcoming German tour. 'Waster Years' was the fourteenth single, first from their sixth album 'Somewhere in Time'. Interestingly enough it was the only song on the album without the presence of synths. The song written by Adrian Smith hit the #18 on the UK Singles Charts. The song was released on September 6th 1986, which is more than twenty days prior to the album release, in forms of 7" and 12" singles, even in audio cassette format. So considering the song title, which might have sounded negative, the song itself is actually quite positive and full of optimism, speaking about nostalgia, being homesick and longing for a normal life - from the perspective of a person who lived through what Maiden has over the last years on tour including all of the negative aspects of it, just like personal issues Adrian and the guys were having along the way. The chorus has a completely different vibe, leaving the bad aspects of the former life behind and turning towards the future with optimism - realizing that you might very well be in your golden years. This is why the working title of the song used to be 'Golden Years' - something Bruce was sometimes noting while introducing it live on 'Somewhere on Tour'. Even though some of the critics weren't exactly thrilled with the lyrical side of the

record, attributing it to the band being exhausted with the massive tour, 'Wasted Years' shows a real mature side as well as emotional layers of Adrian Smith, which makes the song lyrics completely meaningful even when taken out of context. It was exactly that tour which acted as a motive for the song with its video painting the picture beautifully. It's a feeling Adrian referred to more than once, being a part of the lyrics. He even told an anecdote about returning from the tour and missing his own apartment where his parents lived, knocking on a neighbor's door instead.

But now it seems
I'm just a stranger to myself
And all the things I sometimes do
It isn't me but someone else

These lyrics perfectly portray the rock and roll lifestyle. Adrian was 'forced' into being a superstar, to smile, fool around, sign records, do autographs, with people expecting him to act as a member of the world's biggest metal band - the embodiment of the heavy metal cliché. But he was the opposite, a quiet and introverted musician, ended up not recognizing himself doing those things, maybe seeing his alias but not truly himself.

I close my eyes, and think of home,
Another city goes by, in the night,
Ain't it funny how it is, you never miss it til it's gone away,
And my heart is lying there and will be til my dying day.

Here we can almost feel wishing for the warmth of home while traveling through unknown places time and time again. At first it's probably fun, but soon you just stop knowing where you are, which country or city, and honestly you stop caring. You travel at night, arrive for the show without even seeing anything besides the venue and the hotel you stayed in. As an author of this book I say this from my personal experience after touring Europe and Japan, and can completely relate with the Adrian's lyrics. It's not as fun as you'd think it is and a man never knows how much he really loves his home until he leaves it. The following video is the exact opposite of the lyrics above. The live part were filmed in black and white technique in their Frankfurt

studio (because that's where they were preparing for the tour), but the story from the video is based on the compilation of various band footage and photos from the tour as well as the off-show activities, with added segments of all the previous videos and Eddie's illustrations throughout history. The video was an absolute jewel for the loyal fans and I'm sure that the 'pause' button was pressed a great amount of times on their VCR's.

This is the video where Maiden showed all the fun parts as far as the tour and band progress go, but as Adrian suggested - it's not actually them but 'someone else' - their heavy metal aliases. Even if he wasn't speaking on everyone's behalf because they might have been enjoying the fame and the success, he was surely speaking for himself which he tried to express with these lyrics:

Can't ease this pain, so easily

'Wasted Years' video is one of the most loved videos ever according to the fans, while the time machine from the single cover which is included in the video, successfully explained the purpose of the cover taking us to a magnificent trip through history. It is also a prime example of using time travel to look at a small band from Eastern London rising to the throne of the world's biggest metal act. The song 'Wasted Years' even ended up in a soundtrack for the very successful videogame 'Rock Band', published by MTV Games and Electronic Arts, with the epic chorus

So understand
Don't waste your time always searching for those wasted years
Face up, make your stand
And realize you're living in the golden years

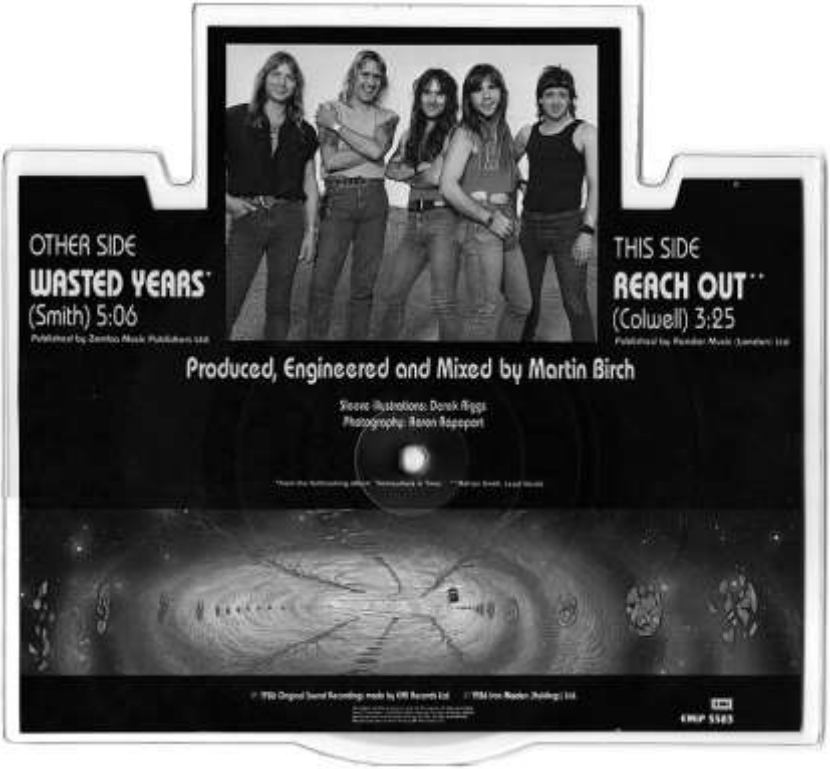
...representing the only Iron Maiden lyrics ever to be featured publically on a single cover art. This song is one out of three in total which was played on more than one tour. But in order for that to happen since 1988, which is the year of 'Seventh Tour of a Seventh Tour', twenty years have passed (with the exception being 'A Real Live Tour' and 'Ed Hunter Tour' where it was picked by the fans, not by the band). Considering the nature of 'Somewhere Back in

Time' retro tour, 'Wasted Years' had to be a part of the show. On the 'Maiden England' tour it was also played all over the world, again thanks to the nature of the tour and it seems that it finally found its place on the band's set list, seeing it again on the 'Book of Souls World Tour' in 2016. In the times without Adrian, on some of the rare occasions where they played it live it was Janick Gers with the melodies and the solo parts.

'Wasted Years' has a universal message of life and became praised even by the fellow musicians, some of which turned up to be a surprise. For example, the new age pop star Ryan Adams did an acoustic cover of the song and had performed it live, while there are some well known covers by the bands and musicians like Gabbie Rae & Patrick Kennison, Devildriver, Anthropia, Black Coffee, Sharm, Angra, Devildriver, Evergrey, Nocturnal Rites, Timo Kotipelto, Dee Snider & Dokken, as well as Fabio Leone. It was even covered by Blaze Bayley in his solo career, saying he had always loved the song but was forbidden from doing it while he was in the band. It should be noted that 'Wasted Years' turned out to be an acoustic gem, because most musicians covered it that way, while a huge deal of the vocal covers was done by female singers.

Ryan Adams is performing 'Wasted Years' live. Screenshot.

The intro melody became iconic in rock music and was used throughout different famous song variations, with Iron Maiden not hesitating using the same theme in their 'Shadows in the Valley' song from their last album 'The Book of Souls'.



Iron Maiden shaped picture disc 'Wasted Years' / 'Reach Out'

'Reach Out', which is a B-side song from the first single of the upcoming album wasn't particularly new to the hardcore fans, but it definitely was something new in regards to the concept of their discography. In that sense the song featured several quirks and curiosities, with the most notable being the fact that it was the first song in the band's discography that wasn't sung

by the main vocalist. Moreover, Bruce Dickinson took over the backing vocalist role and did an amazing job. The vocals in the song were done by the guitarist Adrian Smith, who showed vocal duty tendencies throughout his whole career, as well as being an amazing live vocal support to Bruce during all these years. Martin Birch, the producer, had possibly characterized Smith the best by naming him the Bryan Adams of heavy metal music considering his vocals were outstandingly suited to the AOR genre and the glam rock scene of the eighties, with his songwriting skills in close pursuit.

It's certain that, if you read between the lines, you'll find that the guys hadn't consensually put this song on the album, given that – besides the drums – was played by Adrian in its entirety, while Steve and Dave refused to participate and Bruce just did the brief backing vocals part. Still, on the booklet of the 'Best of the B-Sides' there is a quote by Rod Smallwood: „Steve suggested we do it after hearing a 'Hackneys' live tape. An unlikely Maiden track." This song was originally performed by the 'The Entire Population of Hackney' project, which I mentioned before, with Nicko McBrain being the only Maiden member besides Adrian. That's why the song didn't come out as a surprise for diehard fans – it has been performed and even recorded on their gig at the Marquee Club in 1986. which can be found on YouTube. 'The Entire Population of Hackney' was a side project by Nicko and Adrian used to stay in shape, obviously not exhausted by the massive touring like Steve and Bruce, who were drained out both emotionally and creatively. Adrian and Nicko wrote songs and played live with their friends Dave 'Bucket' Colwell and Andy Barnett, with 'Reach Out' being a Colwell song. Colwell played in both Bad Company and Samson besides the 'Hackney' project which used another name for their gigs – 'Sherman Tankers'.

With this project Adrian wanted to continue or wrap up the story of his previous band Urchin, while it is clear that those were the years he was living in his most creative productive phase. It should be noted that his songs on the 'Somewhere in Time' album, which he did all by himself, were his only solo author pieces throughout the whole Maiden career up to this date. By exploring all the different facts and trivia during the writing of this book I came to the conclusion that throughout every single art form in

existence (writing, painting, composing et cetera) and in an incredibly high percentage – which is over ninety-five percent - every single artist created the best of his work in the period from their twenty-second to their forty-fifth year. Do feel free to have a quick glance at the biggest rock and metal bands discographies and I guarantee you'll be unable to find an author surpassing his best work after turning forty-five. Adrian was at his late twenties and he was basically bursting with creativity.

Adrian's live project also performed many cover songs such as 'Rosalie' of Thin Lizzy, or ZZ Top's 'Tush', but they did their author songs too, like 'Reach Out' or 'Juanita', which had also become a B-side to another single.

The mentioned hypothesis that 'Reach Out' wasn't put on the record by a consensus isn't outlined solely in the fact that Steve Harris and Dave Murray refused to take part in the production of the single, but it was actually allowed that a song is released on a B-side while being a piece of someone outside of the band. All of the earlier B-side songs were well known pieces of their idols, no matter if they were globally known or lesser known rock and hard rock songs. With Adrian being Martin Birch's favorite - mostly due to his perfectionism and enthusiasm as far as production goes – and Rod Smallwood moving to Los Angeles (Hollywood to be precise), being in love with the 'American way', made Smith an ideal choice for a musician ready to be 'thrown to the fire' and use him to raise the band to new commercial heights. My personal opinion is that Adrian was given as much space because of it with basically all of the A and B side singles being his work, or the work of the people from his side projects and bands. I sincerely doubt Steve would have agreed with the song choices so his refusal of playing the song could have been a way him and Dave expressed their disagreement. When it comes to Iron Maiden, the two of them have always favored exclusively the heavy metal sound. This is why I see 'Somewhere in Time' as a project of Rod Smallwood which he used to carefully test the radio phonic market of the United States, because knowing what happened to the Priest (who released Turbo earlier in the year, enabling Maiden to realize that leaning towards pop is not going to be welcomed by the metal audience) made Rod take a careful approach. That's why Adrian was a perfect choice, leaning towards AOR sound, but having the ability to present the melody

packed into a product that's going to be embraced by the traditional metal fans. But imagine 'Somewhere in Time' with songs like 'Wasted Years', 'Sea of Madness', 'Stranger in a Strange Land', 'Reach Out' and others, but without metal classics such as 'Caught Somewhere in Time' or 'Alexander the Great'. What would have happened with Maiden? I firmly believe that the vast majority of metal audience would have ended up renouncing them, and whether or not would they have been able to attract new ones is highly questionable. This way the couple of new songs were greatly accepted, like a sort of refreshment or a 'face lift' for the nineties so to speak, because the band had to evolve and change with the times in order to stay relevant in the music scene. I think the pressure Rod was putting on the band in order for bring Adrian to the front as an author and a rock icon resulted in the album being treated as an unwanted child. I am completely sure that, in another turn of events, even a song like 'Alexander the Great' would have been treated differently, with its own scene show as well as the merchandise. Adrian's explanation about not playing the song being him forgetting his parts didn't sound convincing back then, and it doesn't sound convincing now.

'Reach Out' is a classic love song about a man who's having a hard time expressing his true love, while being sort of ashamed to let love into his life, with some parts of the lyrics saying:

It's over your head and you don't seem to understand
One word I say and you can't live your life trying to run away
***
Come on, reach out, reach out
And let someone in to your life
***
You need to be loved
It's not such a crime
***
You got so much love
It's burning inside

Throughout his career Steve has repeatedly stated that he will not tolerate any love songs in his band, and even in cases where love is a subject, it

needs to be expressed in a special way, which would be acceptable for a metal band such as Maiden - examples being 'Wasting Love' and '22 Acacia Avenue'. It was probably just another reason why he was desperate to avoid these situations and move the band away from that path. This is exactly why the start of the nineties, despite the success of both 'Somewhere in Time' and 'Seventh Son of a Seventh Son', marks a huge swing in the band's career when Steve - who was being silent for quite some time decided to put aside everything the band had accomplished and take the back to the beginning, regarding the visuals, songs, music and even stage production. Iron Maiden embraced the heavy 'garage' sound again, Bruce had roughened up his vocals and switched to a 'dirtier' voice while production was brought down a bit. Live production dropped to their 1983. level, maybe even 1982. with the exception of Backdrop, stage floor and the walking Eddie. Those decisions directly or indirectly resulted in people - who were the very essence of the band we knew - leaving Maiden. It started with Adrian Smith in the late eighties and continued with Bruce Dickinson in 1993, followed with the cease of cooperation with the illustrator Derek Riggs as well as the producer Martin Birch. From the perspective back then it looked like the band took some huge blows, but writing this book I realized that it was Steve trying to regain the control over the band once again, something he had lost along the way. Thanks to his radical decisions Iron Maiden managed to save both their dignity and integrity, as well as the status of the incorruptible leader in heavy metal music. It's impossible to predict what would have happened with the band had they continued to commercialize their sound with songs like 'Reach Out', but it's certain that they would have been put on the crossroads, choosing whether or not they are going to remain a metal band and play their heavy stuff or lean towards the mainstream audience. The nineties were a hard time for the band due to all of these factors and I remember watching the band live in front of two thousand people, production included (Pordenone, Italy), but today it seems that Steve Harris and Dave Murray were absolutely right. Their path was what cemented Iron Maiden in heavy metal history.

'Reach Out', Maiden B single was later recorded on Dave Colwell's solo album 'Guitars, Beers and Tears' in 2010, featuring Adrian Smith both on instruments and vocals.

IRON MAIDEN
Bob

The legend of the other B-side song from the 'Wasted Years' single, the infamous hilarious 'Sheriff of Huddersfield' is reviewed in every single Maiden PR materials, as well as in the Wikipedia and goes like this:

"The demential song 'Sheriff of Huddersfield' is about Iron Maiden manager Rod Smallwood's decision to move to Los Angeles and buy a house in the Hollywood Hills. Apparently he had trouble adjusting to the LA lifestyle and often complained to the band about it. Interestingly Smallwood was unaware of the composition until it was released on the single, as the band had kept it secret from him. The song opens with the spoken line 'We're on a mission from Rod', a parody of the tagline for The Blues Brothers, 'We're on a mission from God'. Later, a similar comedy piece called 'Bayswater Ain't a Bad Place to Be', again mocking Smallwood, was released as an unlisted untitled b-side ('Space Station No. 5''s epilogue) in the 'Be Quick or Be Dead' single."

Today, with the public being more familiar with the concept of music business (more than they were in the eighties), everyone who presumed that a Ion Maiden single could be released without Rod Smallwood's hard earned seal of approval should have been considered an idealist, at least. Knowing that the song is actually a remake of a piece called 'Life in the City', performed by Adrian's former band Urchin, the story gets even more attention. With 'Reach Out' being a song where two of the Iron Maiden members refused to take part in, I refuse to believe that Adrian could have just dropped in with an idea to cover his old band's song, even if it was a joke played on Rod Smallwood. The closest possible scenario could have been that both Andy Taylor and Merck Mercuriadis, the managers, knew about the song and somehow managed to slip it past Rod in the last moment before the release of the single, but even that theory is hard to believe. This song is actually unique. Throughout the whole Iron Maiden discography none of the songs has ever had the signatures of all the band members, even though Nicko McBrain said that even the crew took part in the making of it; Steve Gadd, Mike Kenney, Robbie Price, Bill Barclay, a couple of studio engineers and Martin Birch. While Urchin's 'Life in the City' spoke of the hard life and emptiness of the city - actually London, to be precise - while craving for peace and quiet (a theme which 'Sea of Madness'

could easily relate to), the 'Sheriff of Huddersfield' portrays their manager Rod Smallwood in a funny way (specific Iron Maiden style), knowing that he'd just moved to Los Angeles, USA and was having difficulties adapting to the American lifestyle.

Urchin, Maiden covered their song and change original lyrics. Coutesy of Tabitha Music ltd.

Also, 'Sheriff of Huddersfield' is the only song featuring the lyrics on the single back cover artwork, while conceptually intertwining with the visual ideas of 'Wasted Years' single. It's possible that this song could have been a part of an experiment, trying to test the benefits and consequences of "Americanizing" Iron Maiden, with the band giving their final answer to the questions where do they come from, what makes them happy and where do they belong - also sending the same message to their manager and the fans. The song was only performed live once, but that's a different story.

Steve Altman, a man who was a close associate of the management, later chief of management to Lauren Harris - Steve's daughter - had an answer ready when I approached him with a question about whether or not Rod knew about the song, being the manager who's obviously familiar with all of the PR work: „Of course he knew. Not because they would haven't have his permission. They would not! But because it was meant in (joking fun) and believe me... They would make sure he knew, so they could 'tease him' about it!“ On the other hand, on the 'Listen with Nicko', McBrain had stated that they have contacted the people in EMI and ordered them to hide the third single song from Rod until the release.

Considering the fans not knowing what they are going to hear on the album in the time of single getting released, the single - despite being radio phonic and having a cool video didn't do well on the charts, getting an #18 spot. Compared to the first single from the previous studio album hitting #11, and the first single from the next album hitting #3, positions 18 and 22 weren't really promising even though the album sales in the United States were really good. The singles had it all: radio time, good videos, awesome artwork and still nothing helped, or better yet - it helped them reach #18 and #22.

Seeing the PR announcement on the following side you'll understand the focus being on 'Caught Somewhere in Time' and 'Alexander the Great', while 'Stranger in a Strange Land' as a potential single was far from the spotlights. Also, Iron Maiden's PR was playing around with the fact that this is the album that's going to introduce metal to the 21st century with all the songs destined to end up as classics. The headlines were bombastic: 'Blast into the future with IRON MAIDEN on an incredible journey to SOMEWHERE IN TIME'. Let's remember that Maiden never renounced their desire to be the leaders, bringing metal music into the new millennium - and with the famous yellow Eddie 'smile' icon design and the project/tour 'Metal 2000' they established themselves as keepers of the legacy.

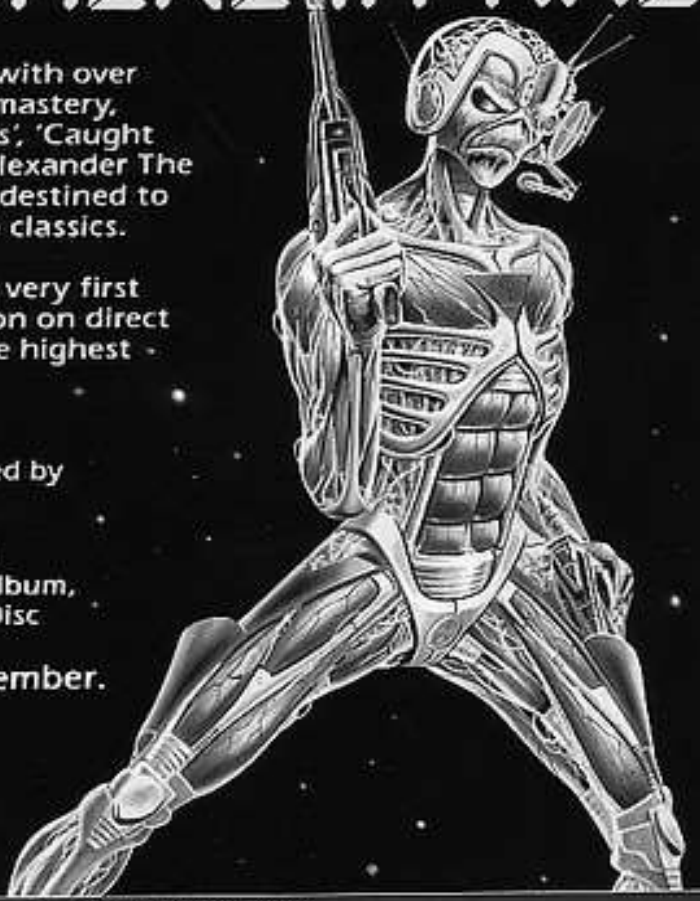
There's an interesting detail about Maiden playing around with the album title in order to announce the release date by announcing 'Somewhere around September 20th', which was quite clever, yet in the same time very helpful for the publisher in case the deadlines move due to unforeseen circumstances. Find the poster with the announcement on page 164.

Blast into the future with

IRON MAIDEN

on an incredible journey to

SOMEWHERE IN TIME



Journey through time with over 50 minutes of Maiden mastery, featuring 'Wasted Years', 'Caught Somewhere In Time', 'Alexander The Great' and many more destined to be 21st century Maiden classics.

Brought to you for the very first time for a limited edition on direct metal mastering for the highest sound quality.

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SOMEWHERE ON TOUR 86/87

Friday	October 3	OXFORD	Apollo	Wednesday	October 15	SHEFFIELD	City Hall	Tuesday	October 28	EDINBURGH	Playhouse
Saturday	October 4	ST. AUSTELL	Cornwall Coliseum	Thursday	October 16	SHEFFIELD	City Hall	Thursday	October 30	BIRMINGHAM	Odeon
Monday	October 6	CARDIFF	St. David's Hall	Saturday	October 18	PRESTON	Guestwest	Friday	October 31	BIRMINGHAM	Odeon
Tuesday	October 7	CARDIFF	St. David's Hall	Monday	October 20	NOTTINGHAM	Royal Centre	Saturday	November 1	BIRMINGHAM	Odeon
Wednesday	October 8	BRISTOL	Colston Hall	Tuesday	October 21	BRADFORD	St. George's Hall	Monday	November 3	BIRMINGHAM	Odeon
Friday	October 10	MANCHESTER	Apollo	Wednesday	October 22	NORWICH	Victoria Hall	Tuesday	November 4	BIRMINGHAM	Odeon
Saturday	October 11	MANCHESTER	Apollo	Friday	October 24	NEWCASTLE	City Hall	Wednesday	November 5	BIRMINGHAM	Odeon
Sunday	October 12	LIVERPOOL	Empire	Saturday	October 25	NEWCASTLE	City Hall	Friday	November 7	BIRMINGHAM	Odeon
Tuesday	October 14	LEICESTER	De Montfort Hall	Monday	October 27	EDINBURGH	Playhouse	Saturday	November 8	BIRMINGHAM	Odeon

DEREK RIGGS AND HIS MASTERWORK

On the day when 'Somewhere in Time' cover art was released to the public the complete music industry, from its roots until today, witnessed the most complex and the most detailed album cover of all times. This statement is not just a platitude from a diehard fan but a solid fact. Thirty years after the release and the details from the cover are still being revealed and analyzed with no end in sight. After Eddie's success on the debut album they quickly realized how much does he actually contribute to the concept and atmosphere creation surrounding the records and he became a part of the band who started to direct his life, but also his death and the afterlife, together will all sorts of Eddie's incarnations (before he took over control of their own). With time, the whole cover art concept was based on various bits and details intertwining, repeating and working together single to single, album to album, developing Eddie's storyline as well as the cover art. Eventually, after getting lobotomized on 'Piece of Mind' he got his connectors for the broken skull, after losing an eye on 'Two Minutes to Midnight' single it got replaced with a bionic one. Everything was transferred from one album to another.

The world witnessed many detailed covers and most of them are a story for themselves; Cream's 'Disraeli Gears', Suffocation with their 'Effigy of the Forgotten', Fleet Foxes and 'Fleet Foxes', Architecture in Helsinki's 'Places Like This', Menomena's 'Friend & Foe', Baroness with the 'Yellow & Green', Kylesia's 'Static Tensions' and many others caught the attention of music enthusiasts with their detailed depictions even though the illustrations weren't hiding any hidden meaning nor were there any heads bashed over their symbolism. By being exactly what they were, they served their purpose perfectly. On the other hand, records by artists such as Michael Jackson's 'Dangerous', Beatles with their 'Sgt Pepper's Lonely Hearts Club Band', W.A.S.P. and 'The Headless Children', Green Day's 'Dookie', Erykah Badu with her 'New Amerykah (part one)', Moon Honey's 'Hand Painted Dream Photographs', Fantômas with 'Suspended Animation', Elton John's 'Captain Fantastic and the Brown Dirt Cowboy' and similar types of album covers inspired the fans and journalists alike to research and look for any hidden meanings they might contain. In any case, if an album cover art is detailed and complex, it doesn't mean that it can't get

shadowed by seemingly simple illustrations such as the 'Dark Side of The Moon' by Pink Floyd, 'Back in Black' by AC/DC, 'London Calling' by The Clash, 'Unknown Pleasures' by the Joy Division, 'Nevermind' by Nirvana, just like the debut 'Velvet Underground and Nico'. Each and every one of them carries a message, a unique weight and a mark of its time with a piece of the illustrator's genius.

Simple and effective, legendary album covers.

1986. with the release of 'Somewhere in Time' also marked the birth of some of the biggest releases in metal history. Almost the same applies to the covers. 'Master of Puppets' for example, featuring the legendary illustration released just a couple of months before. How were they supposed to beat that? But Maiden was facing a different problem. How to outdo themselves? How to surpass the music, the tour and the artwork of 'Powerslave' and 'Live After Death'? Was it even possible? 'Somewhere in Time' artwork, together with the single artwork and the album and tour visuals (tour book, merchandise, stage design, light design) seemed to be carefully planned for the American market (reflecting on the album sales doubling in the United States). Rod Smallwood had moved to Los Angeles and held the band's fate in his hands, in a way. To sell out completely, or stay true to themselves and sell what they wanted. The concept of 'Somewhere in Time' was basically a walk on the edge and before the fans got the chance to hear it, they were probably terrified of the synth announcements. The wait was difficult, leaving a bitter taste in the fans' mouth without even hearing the record, all of it based on the experience from Judas Priest's 'Turbo' released earlier that year. There was a reason for pessimism and Maiden was aware of it. Even though they were all burned out from the exhausting tour, Derek Riggs could have lived on old laurels. That's exactly why he was bursting with energy, willing to outdo himself and create a masterpiece for the ages. But was he really going to succeed?

This was the first cover Derek Riggs has created with acrylic paint, being fed up with the water colors and needing a change. He claimed he was unable to fully express himself the way he wanted to using only water colors. His main problem with water colors was being unable to paint one thing over another, and with acrylic he could correct himself any time. According to Derek, oil painting yielded best results but had a flaw. It took forever to dry, which was inconvenient for a job that relied upon strict deadlines, especially for Iron Maiden. The biggest issue with this technique was that airbrush was hardly doable so he needed to paint a lot of things, which wasn't too hard for him.

'Blade Runner' screenshots with cinema in bacground. If you look at the 'Somewhere in Time' album cover (backside) you also can find a cinema and 'Blade Runner' film' on cinema program. See screenshot from 'Blade Runner' game on following page and you will recognize similar downtown street.

The first initial meeting where they all gathered to discuss the cover took place in Amsterdam, during the recording process of ‘Somewhere in Time’. The brainstorming was expected to last for a full week so Derek, Rod, the rest of the band joined with the team had spent a couple of days in the hotel before setting upon all the details, so the painting could commence.

The initial idea was having a futuristic city, although Derek and the rest of the Maiden team preferred something from Blade Runner rather than a Star Wars looking one. They were aiming for a cold, darker Sci-Fi city which is why the Blade Runner inspired one seemed like a better idea. Derek visualized the city filled with neon light logos, something that makes big cities memorable at night time. His first sketches, publically available on the Internet, show these randomly placed signs, for example the 'Sony' logo, which was later removed and replaced by one of the made-up ones. Whether it was Rod, someone from the management team, or Derek himself - we ended up with a whole lot of interesting neon signs which were actually hints regarding places and events from Maiden's history as well as the present ones and science fiction in general. Concerning the story about the neon lights from the album cover, Derek remembered how he copied these Chinese signs from a magazine, actually being a 'cryo-zat' commercial for ice cream. When a Chinese friend of his saw the cover he asked about the sign and Derek answered that he had just copied it from a magazine,

without even knowing its meaning. His friend explained that the most of the Chinese part was taken out of context, and in this case that the Maiden cover bears the words 'Danger, yellow bikini''

Derek was living in London at the time, working on the cover for two whole months, but together with the preparation and the pauses, three full months passed in a blink of an eye. He remembers being forced to take a break for a while at a certain point, after being severely exhausted. Apparently the cover was in his head at all times and occupied his thoughts completely. He was unable to see or think about anything else, which could have reflected badly on the final product so he decided to take some time off rather than mess it all up in the end. Numerous tiny details he was supposed to place on every squared millimeter brought him to the stage of literally hallucinating in broad daylight with all of the cover details coming to life in his head. He started questioning himself with where they were heading or what they were doing, thinking about their lives and dreams before realizing that it had gone too far, taking two weeks off to clear his thoughts and finish his work.

But where do we start when presenting this amazing cover artwork? Let us say… from the very beginning. Upper right corner, front page - 'Acacia' sign marking the entrance to the famous 'Acacia Avenue' from the 'Number of the Beast' album. Then you see Charlotte the prostitute, a character from both 'Charlotte the Harlot' and '22 Acacia Avenue', indirectly featured in 'Hooks in You' and 'From Here to Eternity' on the left side of the back cover, wearing her underwear on a red lighted window. As we already know, the preliminary meeting regarding the cover was held in Amsterdam, because that's where the band was finishing their recording process. Derek says that they've spent three full days in the hotel discussing the cover (though everything was supposed to be wrapped up in a week), with him getting a need for a sightseeing tour of the city. He was wandering the streets and daydreaming before stumbling upon a dark skinned prostitute in her underwear, wearing way too much make up. She was standing near a window with a red light. He quickly realized he had wandered into the Red Light District and that moment inspired him for the 'red light' scene on the album cover.

Next to the prostitute there's an open green lighted window referring to the 'Twilight Zone' single cover. You can see the green lights window next to a red one on the cover of 'Killers' too, repeating the windows with blue and orange lights as well. 'Somewhere in Time' album itself is something like a conceptual successor to the 'Killers' cover also featuring Eddie killing his victim, using a hatchet rather than a futuristic gun, victoriously standing over the body with only the victim's hand being visible. Many agree that the cyborg hand from Eddie's victim is a reference on the dead soldier's hand from the cover of 'Trooper' single, but Derek explained it as a parody on the 'Creature from The Black Lagoon' movie from 1954, precisely the scene when the monster emerges from the lagoon and kills two of the scientific expedition members in a tent. The victim in the scene also has a raised hand like the one on the cover, mostly due to cost-reduction purposes. It's a scene that was recycled throughout many variations in different horror movies, so Derek decided to use it to parody all those low budget scenes.

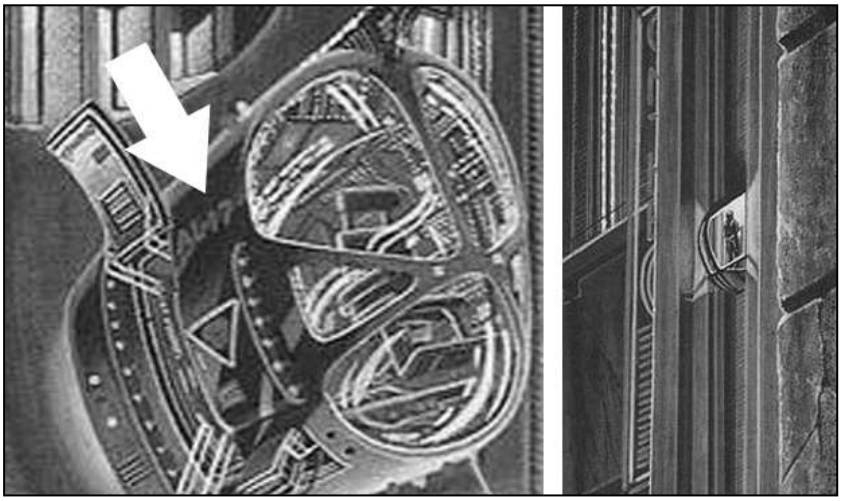
'Creature from the Black Lagoon' screenshot and 'Somewhere in Time' hand.

He explains that Eddie's famous cover pose was taken from the typical puppet's or action figure's poses from that time, be it cowboys or soldiers – given that he always wondered why they're constantly picking the exact same pose because they aren't actually doing anything when posing that way. In order for me to effectively present the issue I've tried to find a similar figurine striking the mentioned pose and placed it on an empty album cover.

Inspiration for 'Somewhere in Time' cover from old toys of Cowboys'.

According to Derek, the space ship or time machine bringing Eddie to the futuristic city should have been peculiar, so it's not bearing an aggressive shape but rather an oval one. Due to the placement on the illustration and some of the details being unclear, the time machine itself - besides bearing Derek's signature - isn't really that noticeable, but if you try to take a closer look at the vinyl cover (because it's not visible on the CD one) you'll spot another tiny detail; the serial number of the time machine. Let's go back a couple of years; the 'X-Factor' record, besides the famous X-factor sign was bearing a code name for the tenth studio album, the X being the Roman number ten. On the 'Seventh Son of a Seventh Son' album the 'seven' is clearly visible, while 'Virtual XI' represents a triple meaning. Besides referring to the virtual reality and entering the new millennium (which is visible on the cover) it also stands for the football eleven taking place as the cover background on Iron Maiden's eleventh studio album. The 'Satellite 15 - Final Frontier' single was a mysterious announcement of the new, fifteenth album - purposely promoted using that title to make their fans believe it was their final record. Steve also contributed to the idea by saying that he had always planned having fifteen studio albums in his career. Iron Maiden is known for these hype-inducing sort of things (asking fans to record their live performances, illegal upload of their yet unreleased song 'Wildest Dreams' just when Metallica was in the middle of their Napster lawsuit, the mystery surrounding 'Benjamin Breeg', 'Ed Force One' plane spotting et cetera). But time has shown that it certainly didn't end on the fifteenth album. When put into perspective, the serial number on the time machine can be quite

interesting. 'AL-17'! Could it have meant Album 17? Were they really able to predict themselves going as far as seventeen albums even that far-off in the past? If we try to analyze the situation from the cover in a logical manner, the time machine is coming from the future, bringing cyborg Eddie and carrying a 'AL-17' mark. Does that represent a future where that album is the final one, or rather a future where it's the seventeenth one with the band still active? Is the new album going to have a new cyborg Eddie incarnation on the cover? That detail aside, take a look at the left side - the building besides the outer elevator - and notice the hidden sign with the letters only partially showing. The letters seem to resemble 'On The', with something like a gramophone record underneath with no less than seventeen horizontal lines. If we speculate some more, even play with the 'conspiracy theories' a bit, this could have represented 'On the 17', as in the band finishing their career on the 17th album. Considering the circumstances around the band, the idea is not that farfetched, but as ever we'll have to wait and see if it's true or not. A weird coincidence regarding all of this is the movie Blade Runner taking place exactly in 2019 (while I am writing this in 2016) which means that the eventual 17th album could actually be released in that year, a detail from the cover of 'Somewhere in Time'. Sounds surreal, but with Iron Maiden nothing is impossible - not even printing out all of the Official Fan Club member names on their newest Ed Force One airplane from 2016. Never underestimate Maiden's power of imagination.



A fallen angel with wings on fire on the back cover belongs to the epic 'Flight of Icarus' song from the 'Piece of Mind' album. Derek has repeatedly stated that Icarus was supposed to look similar to the logo used by 'Swan Song Records', publishing company founded by Led Zeppelin. The three asteroids on the back side represent three previous massive records with Bruce, 'The Number of the Beast', 'Piece of Mind' and 'Powerslave'. It's believed that the same is represented by the three pyramids, a reference to 'Powerslave'.

A modified version of the planet Saturn is a reference to the Sci-Fi comic hero Dan Dare and the 'Operation Saturn' episode. It's not the only Dare reference, but we'll talk about that one later. On the right hand side there is a break in the clouds showing the moon, but also depicting eye sockets similar to Eddie's, with the moon being his eye. On the 'Killers' album you can see a black cat on a rooftop for the first time, getting an aura around it in later incarnations. It can be seen on the 'Live after Death' cover, as well as the 'Somewhere in Time', in the bottom right corner. RoboCop is descending next to the 'Acacia' sign in the outer elevator while on the right hand side above the street clock - holding reference to 'Two Minutes to Midnight' - you can see both C-3PO and R2D2, famous robots from the 'Star Wars' franchise.

If we take a look at the places Maiden performed at in their 'early days' phase all the way until the album release, you can easily spot the clubs such as the famous Ruskin Arms in the East London that hosted their early gigs as well as the Rainbow club, where they've filmed their 1980. video. There's also the legendary Marquee club, a place where both Iron Maiden and 'The Entire Population of Hackney' - a side project of both Adrian and Nicko - played live. On the left side of the cover there is a 'L'Amours Beer Garden' which is a clear reference to L'Amours, Brooklyn (New York), where Maiden has also performed. Of course, you can also find the famous 'Long Beach Arena' which is the venue where Maiden has recorded most of their debut live album 'Live after Death', as well as the Baltimore concert hall called 'Hammerjacks'.

From the rest of the actual bars, clubs and restaurants - on the left side of the cover you can spot the sign ‘Tehe’s Bar’, which is the name of a Dutch bar where Maiden found their fans who they’d taken to the studio to record the crowd singing part of ‘Heaven Can Wait’ while they were recording. I

was unable to find any reference to 'Soda Bar' or 'Waterloo Club' on the Internet even though they are on the cover as well, which are the bars from the Bahamas where Iron Maiden had recorded their last three albums. As far as imaginary ones go, there's the 'Aces High bar' referring to the single of the same name, whereas there is a famous 'Spitfire' plane flying above. It's not hard to spot the 'Ancient Mariner Sea Food Restaurant' obviously based on 'The Rime of the Ancient Mariner' and a 'Sand Dune' bar paying tribute to Frank Herbert's 'Dune', which also inspired the song 'To Tame a Land'.

When it comes to music shops and publishing companies we see the 'HMV', one of the first to feature Maiden with a contract, then the 'EMI Rec' standing for their long term representative – EMI Records. I would like to point out the commandos descending on the 'Websters' sign that stands for Charlie Webster who was the art director of EMI at the time) as a reference to 'Two Minutes to Midnight' video. There is also a 'Sanctuary Music Shop' sign, while 'Texas Records and Tapes' refers to the 'Ello Texas' video. Several of the Steve's former bands are also mentioned, such as 'Smiller' (a smiley face on a building) and 'Tonight Gypsy's Kiss' which stands for his early band 'Gypsy's Kiss'.

Just like Charlie Webster's, there's also a bunch of interesting names for you to locate on the cover. 'Asimov foundation' sign is a reference to the legendary writer Isaac Asimov and his 'Foundation' trilogy. It's important to point out that Asimov is the one who wrote the robotic laws that are applied even today. The cinema playing 'Live after Death' (Maiden's live album and video) and Blade Runner bears the name 'The Phillip K. Dick Cinema', as a tribute to the author of 'Do Androids Dream of Electric Sheep', a book the Blade Runner was based on. A similar cinema in a similar looking street can be found on the screenshots from 'Blade Runner' on the previous pages of the book.

The renowned Sci-Fi writer Ray Bradbury has his 'Bradbury Tower Hotels International' on the cover as well. Ray is best known for his 'Fahrenheit 451', 'The Martian Chronicles' and 'Ice Nine'. Also, 'Bradbury Building' was mentioned in 'Blade Runner' itself (J.F. Sebastian lived there) but that's not all as far as the references go. 'Dekker's Department Stores' sign refers to Rick Deckard, the main character played by Harrison Ford. Interestingly

enough, Harrison Ford had a 'role' on 'Powerslave' as well, with the 'Indiana Jones was here 1985' graffiti. The 'Tyrell Corp' sign stands for the replicant factory from the 'Blade Runner', while 'Nexus 6.0' is a reference to the same movie. That one is visible only on the alternative album cover without Eddie, with just the buildings. 'Herbert Ails' stands for Frank Herbert, the author of 'Dune' that inspired 'To Tame A Land', whose agent explained to the band that they can't name their song 'Dune' because Herbert dislikes metal music and Iron Maiden both. Herbert died that year, explaining the word 'Ails'. And lastly, beneath the 'Bradbury Towers' sign there is a Japanese sign '浅田彰', which refers to the famous Japanese philosopher, economist and critic Akira Asada.

'Maggie's Revenge' is related to a long story that takes place on singles 'Sanctuary' and 'Women in Uniform'. On the cover of 'Sanctuary' Eddie is looming over his victim, but without a hatchet or a futuristic pistol – he carries a bloodied knife and his victim is Margaret Thatcher, United Kingdom's prime minister at the time. That single was banned soon enough so Derek did a cover featuring Eddie walking down the street accompanied by two ladies while Margaret awaits behind a corner carrying a machinegun. On the cover of 'Sanctuary' Margaret is ripping Maiden's debut album posters to shreds while on 'Women in Uniform' she waits below one with a machinegun. The same half-ripped poster found its place on the far right side of 'Somewhere in Time' cover, underneath 'Acacia Avenue' sign, overwritten with 'Eddie Lives' using spray paint – suggesting he survived the attack of Margaret Thatcher.

The cover shows double sevens twice, possibly a hint towards 'Seventh Son'. The first sign is written in Hebrew, left from the 'Aces High' bar. 'יהוה ' is written in green (god's color) and yellow letters, standing for the name 'Jehovah/Jahweh' which is the name of God. Stylized letters remind us of a double number seven, and even in that context seven is a god's number.

Underneath 'Phantom Opera House' you can spot the sign 'Bollocks again and again' which is actually a reference to a hidden 'bollocks' message from the 'Powerslave' record, placed in the bottom right corner of the cover. The message 'Iron What?' written on Nicko McBrain's shirt refers to the band's

complaints about them not being appropriately drawn on the album's back cover. He was finding it extremely funny, because the original drawing was 15 inches high, 32 inches wide (38cm x 81cm) and the band members were supposed to be the size of a postage stamp, but they were still objecting. It should be noted that the 'Iron What' shirt made it to the official Iron Maiden merchandise. You can also see Nicko McBrain wearing his pilot clothes with goggles, obviously hinting that he had just gotten his flying permit (way before Bruce did).

'Wasted Years'- famous TV 'lipsync' show. Screenshot.

The 'Syncon' sign can be spotted on different places in the cover art and many believe it to be a reference to the NASA program from 1961. called 'Syncom', but others speculate it's related to the term 'Lip Sync on TV', cropped in order to repeat as a subtle message. The TV companies used to request Maiden performing using playback, with their most memorable performance being a gig in Germany, August 1986. which was around a month before the release of 'Somewhere in Time'. They hit the stage ready to play 'Wasted Years' (using playback), but they were so furious with this they starting fooling around on stage instead and changing up their instruments, which was a shock for both the producers and the fans. The name of the show was 'P.I.T.' - Peter Illmans

Treff and luckily enough it occurred far enough from the release for Derek to implement the 'Syncon' sign on the cover.

A bunch of references from the album art aren't finished yet. Derek said that apart from some of them, he made up the funny ones all by himself, like the mirrored reflection on the store sign in the front cover saying 'This is a very boring painting', expecting the fans to dig deep in the art searching for details hidden like these. This is a way he was trying to make fun of them, or to use the modern term, to 'troll them'. The back of the 'Wasted Years' cover features a T.A.R.D.I.S., originally from the 'Dr. Who' TV show, placed on top of one of the buildings. Also, in the imaginary future Steve's favorite football club West Ham completely demolishes their fierce London competitors Arsenal with quite a large margin, which shouldn't be considered Sci-Fi nowadays considering the circumstances and the current shape of West Ham. Of course, the cover features a road sign for the team's stadium on Upton Park, where they will be playing their last season this year (2016). The Eye of Horus, which is an obvious reference to 'Powerslave' can be seen on the building in the very front, while in its immediate vicinity, in the center of the front cover above the 'Department' sign and behind Eddie's weapon there is a red neon sign with a vertical 'Меня Рвёт' (Menya Rvyot), which is Russian for 'I'm going to puke' or more precisely 'It's tearing me up', which could be a reference to Derek having a hard time finishing the extremely detailed cover. Some fans believe that the sign which is partially hidden by the building is actually related to the Mode & Mehr Prettin department store. Speaking of Cyrillic letters, there is a 'кефи́р' sign in the front believed to be related to Russia, meaning 'Kefir' which is actually a type of yoghurt. Considering the fact that Iron Maiden didn't play in Russia yet when the cover was made, but they played Belgrade (also a city using Cyrillic letter) it's possible that is where the inspiration came from.

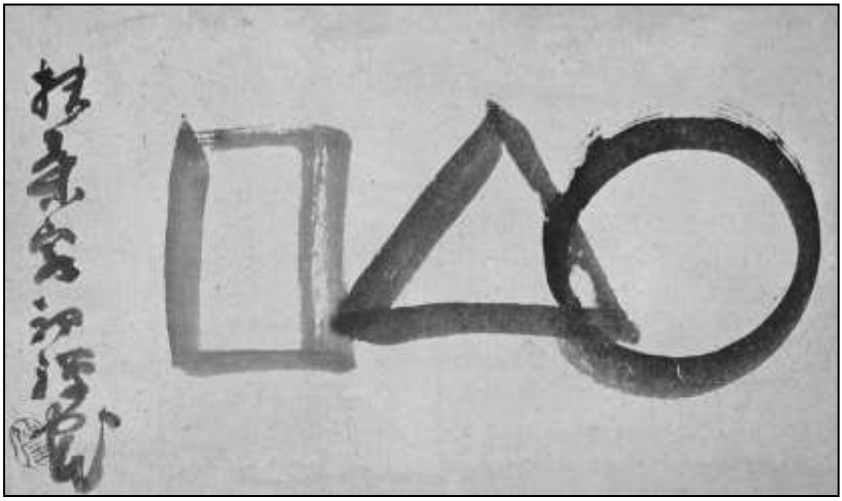
As many times before there is a Grim Reaper or 'Death' placed on the cover's back side, with one of the traditional details being the iconic signature of Derek Riggs, the illustrator. In this case it can be spotted on two different places; Eddie's chest and on his time machine in the background as well. One of the things Maiden has always tried sticking to is connecting and intertwining various details across different cover arts, meaning that Eddie

still has rivets on his head ('Piece of Mind'), which are also symbolically placed on a building in the back of the cover while Eddie has a cybernetic artificial 'Sniper' eye. You remember him losing an eye in the role of sniper on the 'Two Minutes to Midnight' single's cover art. There is a person standing in the window next to the 'Pizza Hut' sign in the front, and many claim it's actually Paul Di'Anno, their former vocalist. Bruce is holding a brain in his hands in the back side of the cover, which is yet another reference to 'Piece of Mind'. The radioactive symbol on Eddie's suit, ('a nuclear-powered willie biohazard sign on Ed's crotch-plate' as Derek likes to call it) can be a reference to the year 1986, known for the Chernobyl disaster, but the cover also features the repeating symbols like the 'TK' one, still being unexplained, just like some others that Derek placed inside. It's not just Blade Runner references, as stated before there's Star Wars, RoboCop, even a tiny Batman that Derek tried to hide in there to avoid any copyright issues. Just for reference, Batman was a part of a Maiden cover art three years before the first Batman movie saw the light of day. Above it but a little bit to the right there's another Hebrew sign saying 'ג'ין' which stands for the alcoholic beverage gin, even though Derek claimed it stands for Whiskey in Yiddish in one of his interviews)

'Fireball XL5'. Picture is taken from rocketryforum.com

According to Derek Riggs, the first versions of the cover art featured a couple of well known space ships from the critically acclaimed TV show 'Star Trek', such as the 'U.S.S. Enterprise', but he remembers the Iron Maiden management really wanting to avoid the situation of being dragged to the court so he was forced to remove it. But did he really do it? If you take a closer look you'll be able to spot the shadow of the 'U.S.S. Enterprise' quietly looming in the background of the back side cover. Also, the back side illustration features the famous rocket ship 'Fireball XLS', placed above the tall building, just next to Icarus. That's one of the first spaceships from the highly popular Sci-Fi children's TV show bearing the same name, which was aired in 1962. and 1963, created by Sylvia and Gerry Anderson, also the authors of 'Stingray', 'Thunderbirds' and 'Captain Scarlet'. The small vehicles from those shows can be seen as tiny shadows on the back side as well. There's even the famous 'Spectrum Patrol Car' from Captain Scarlet in its futuristic version - a red hovercraft on the street in front of the 'Ruskin Arms' bar. A 'Supercar' is placed in the back besides a small sign on a building saying 'The Mekon lives in L.A.' But who is Mekon? He was the arch nemesis of the pilot Dan Dare in the old Eagle comics. For those who don't get the reference, Dan Dare is an old Sci-Fi comic hero from the 1920's, actually a pilot from the future. The whole lot of futuristic vehicles on the cover illustration is how Derek wanted to prove that there isn't even a single detail on the cover that's randomly made up and put there. Every single detail is a tribute to pop culture and science fiction, from children's TV shows all the way up to the legendary shows such as Star Trek.

Red coloured 'Spectrum Patrol Car' from Captain Scarlet series in future world on Iron Maiden album cover.



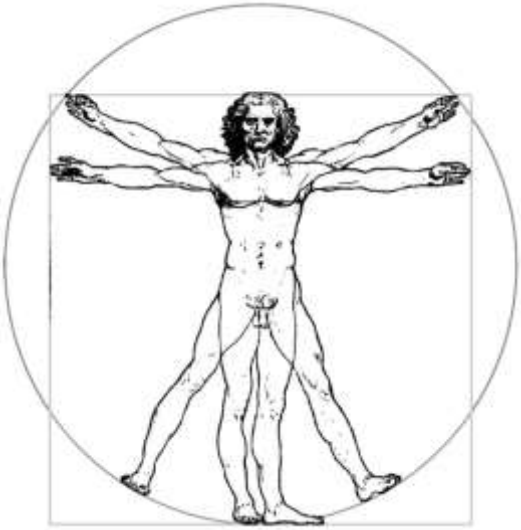
Sengai Gibon, The Circle, Triangle, and Square, Edo period, early 19th century, Ink on paper, 28.4 x 48.1 cm, Idemitsu Museum of Arts, Tokyo.

Still, I believe it's quite important to pay attention to a seemingly irrelevant tiny detail from the background. On a building in the back cover there's a neon sign - 'Asimov Foundation'. You can see the lights portraying a triangle, a circle and a square. What was the band... or better yet, what was Derek Riggs trying to say with this? Our inner world, our inner space reminds of our solar system design - as above, so below. In the Shinto cosmology, the square represents Amaterasu - the God of the Sun, the circle stands for Tsukuyomi-no-Mikoto - the God of the Moon, while triangle belongs to Susanoo-no-Mikoto or the God of the Stars. You can often see pictures or illustrations of the pyramid of Giza (Egypt) made from squares with Sun on top of it. According to Zarathustra, a man is portrayed with three elements, on top of each other: a triangle, a square, a circle. There is a garden called 'The Circle, Triangle, Square Garden' within the Kenninji temple in Kyoto. They say that the concept behind this is that all things within our universe come in three different forms. The sun symbolizes a prolonged presence, related to Ra, the Egyptian God of Sun, Dainichi Nyorai (Mahavairocana - The Great Sun Buddha) and Shinto goddess Amaterasu (She who shines in

the Sky). Therefore, the divine presence is the core element - the soul of the universe, giving the word 'universe' a deeper, inner meaning.

The Sun (Amaterasu, represented by the square) symbolizes the inner light and rules over the day, which is a state of divine presence. With the absence of it, the night comes, and that's the state of sleep in which the man spends the most of his time. The Moon (Tsukuyomi-no-Mikoto, represented by the circle) symbolizes the ability to rule or the mind of Tao, referred to as 'The Steward' by the spiritual leader of the 'Fourth Way' from the twentieth century - Gurdjieff. He's trying to bring us back to the state of presence. Gurdjieff was talking about creating a moon inside ourselves, which means creating a 'steward' or an ability which is going to remind you not to sleep but always remain conscious. The first step towards it is creating a center of gravity.

The founder of aikido, Morihei Ueshiba had used these three basic geometrical shapes to portray the integration of the sky (circle), human species (triangle) and the earth (square). Extrapolated in three dimensions these shapes become a sphere, a tetrahedron pyramid, and a cube. From the Christian perspective these can stand for The Father, The Son and The Holy Spirit. Similar analogies can be found with the old alchemists as well as the traditional western mysticism, even in Leonardo Da Vinci's 'Vitruvian Man', showing a man standing in the middle of a square and a circle.

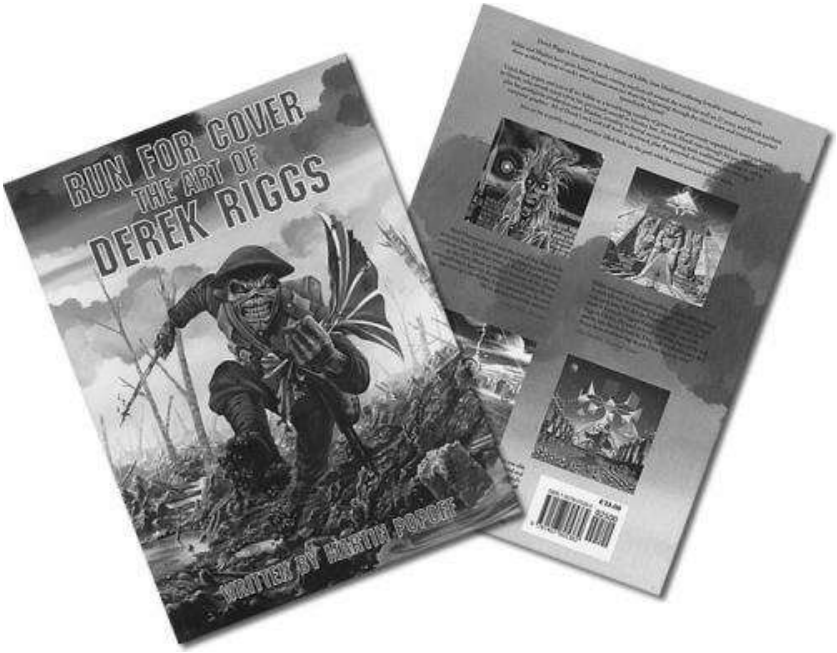


Was there ever an album cover art that inspired as much as twenty four full pages in a book? No! 'Somewhere in time' is a phenomenon, as already established in the beginning of this chapter - a true masterpiece from the brilliant illustrator - Derek Riggs. Thirty years after its creation it is still topping all the relevant 'Best Album Art Of All Times' charts. The future that was predicted back then for 2016 and 2019 didn't come true yet, but honestly it's not far from it. Various incarnations of this particular Eddie in his cyborg version just show how important this album really was for the career of Iron Maiden. Even if it was referring strictly to 2016, you can find cyborg Eddie in various places, from the 'Legacy of the Beast' videogame, over Onkyo's 'ED-PH0N3S' headphones to their commercial on the newest Ed Force One. The cover of 'Somewhere in Time' is definitely the last work of these proportions by the mighty Derek Riggs, who said that he started feeling exhaustion as well as stagnation due to the colossal work on the 'Somewhere in Time' album art. This is why Eddie lost his legs on the 'Seventh Son of a Seventh Son' album cover, with the singles illustrations focusing only on his head, which was a return to the roots. On the next record already - 'No Prayer for the Dying' - Eddie had lost all of his legacy details from the previous covers (rivet on his skull, an artificial eye and various legacy details on the album covers) so the Maiden story took a conceptual return to their very beginning. The cover's back sides stopped being illustrated, only showing a photo of the band just like the old times. This is why 'Somewhere in Time' (cover, singles and the visuals) was the best thing that could have happened to Iron Maiden and the fans alike. Maiden in its absolute greatness. Thirty years later this book reveals at least ten new album cover details, which were previously unavailable on the web and have never been discussed. Considering what has been discovered thus far it's quite likely that new details will be discovered 'somewhere in time' but it was completely obvious from the very first day that 'Somewhere in Time' will claim Maiden's place in history with its conceptual cover.

Derek Riggs hasn't been an associate of Iron Maiden for a long time now, to be more precise from 1993 – with exceptions such as the 'Futureal' single, a piece on the 'Brave New World', 'Wicker Man' single, 'These Colours Don't Run' single, with his most memorable work in the later stages of his career being precisely the reincarnation of cyborg Eddie for the promotional work on the tour and the compilation record 'Somewhere Back in Time'. I would dare saying that the illustration's was Derek's swansong and that by drawing the

cyborg Eddie shooting, he left himself without any illustration ammo. Derek Riggs is a brilliant illustrator and has worked with plenty of famous bands and clients but his thirteen year old adventure with Maiden has permanently marked his career in the same way that the role of Mr. Spock shadowed all the acting work by the late Leonard Nimoy. I can't help but compare the tale of 'Somewhere in Time' to 'Oval Portrait' by Edgar Allan Poe, a short story featuring an artist painting a beautiful lady in such a frenzy that his strokes drain her life away, leaving her dead with the last lash of his brush, while breathing life into the portrait. 'Somewhere in Time' became a living, breathing, unparalleled masterpiece leaving the author creatively emptied.

The one thing that Iron Maiden's covers are missing the most besides his spectacular illustrations is a special kind of direct and indirect humor he used to implement in his art. I had the chance to witness a lot of T-shirts and illustrations over the last years that had the potential to be impressive, but none of them managed to grab the attention of either myself or the fans in general in a way that could later immortalize the artwork. If you'd like to get a hold of a document portraying his career in the best possible way, please visit www.derekriggs.com and order this book:



Somewhere on Tour 86/87 T-shirt backside (one of). Great Derek's scetch of space car from future.

While writing this book I found two interesting illustrations – the first portraying a fight between Eddie and a samurai near the Tokyo Tower, followed by Eddie sitting on his 'space bike' which carries the body of the decapitated samurai. I asked Maiden fans for help and had them confirm that both illustrations are featured on the official 1991. calendar although they were planned for 1987. – for the Japanese tour promotion to be more specific, as well as for the official fan club giveaway which was to showcase the face of the winner in place of the dead samurai's. No one was able to confirm that the giveaway actually took place. I have decided to go directly to the person in the know by asking Derek Riggs to shed some light on these illustrations, and he was happy to oblige:

„Yes, it was my illustration for some promotional thing in Japan during the 'Somewhere on Tour' 1987 final dates). It's supposed to be the Tokyo tower, but they wouldn't get me photos of it and it was done in a hurry as well. They ask me for a particular building, they won't give me any photos and they want it in a stupid rush. Great! Other picture with was done for a competition. I was supposed to paint a portrait of the winner onto the headless figure and then the painting was to be given to that person. But Maiden got cheap again and just gave him a photo of the painting with a photo of his head stuck on it. And they kept the original. I kind of feel that is really fucking cheap and petty.“

Derek had also reflected on my various inquiries regarding the hypotheses and theories posed in this book, related to the illustrations from the 'Somewhere in Time' era and some of his answers were quite interesting in regards to my previously mentioned speculations. Speaking of Eddie, who was based on the posture of old cowboy figurines, he confirmed my theories by saying: „Eddie is a toy cowboy. We used to get bags of little plastic cowboys back in the 1960's and there would always be one guy doing this. I was never sure why he was doing it. Juggling I guess." My theory of implementing the Roland company logo into the 'Phantom of the Opera / Run to the Hills' live single covers to secretly announce using guitar synths (because let's admit that it's curious to see an actual world renowned company logo on a record cover) was answered by Derek saying: „No, it is not an announcement. I play synth for fun. Back then I used Roland equipment. It's about me, nothing to do with Maiden. Although Maiden have used keyboards from about the fourth album, they just lied about it and denied it. Probably you know, the keyboard player for Maiden is Mike Kenny. He is better known as Steve Harris' bass guitar roadie. When they play live he is backstage playing. But back then, they never acknowledged him in any way."

When asked if there was any meaning to some of the repeating signs seen on the cover besides mentioned hints (joined letter TK and similar) he said: „None of the letters and little signs actually mean anything. I was trying to paint a city. If you go into a city center and look around you, there are signs and logos everywhere. You see the Sony logo, McDonald's logo and hundreds of others. Some occur many, many times. I was trying to convey that sort of image. I couldn't use real company logos because of copyright, so I was forced to make them all up." Related to this, I have to point out the interventions even on the finished cover art. For example, Maiden had changed the 'Pizza Hut' sign to 'Pizza Hot' for the American market. Interestingly enough twice used but barely visible Coca-Cola 'Coke' logo remained under the radar. Derek continued to reflect on the cover creation process and presented us with some additional pointers.

„In order to really understand a picture you maybe have to think in a different way. Right now you are looking at everything after the fact and asking "what does it mean?" What you should be doing is looking at the things and asking

"what are they doing in the picture, what function do they perform" because it's not a book, it's a picture. All the elements in it are pictorial, except for a small number of text things. The elements are all there to perform a VISUAL function first of all. You must remember that I was making all this up as I went along. It wasn't planned beforehand. A picture this complex is not planned in great detail. I make a decent drawing in pencil, then I begin to paint. If there were details in the sketch, most of them would have been forgotten under the paint. Everything in a painting is a problem. I have to work each problem out separately as I go along. For example, I get to paint a lamppost. How do I paint the lamppost, what does it look like? What is the lighting like and where is the light coming from, where will the shadows fall? What shape will the shadows be? This is repeated for every single thing in the picture. Everything in there is a problem to be solved. Most of the things in the picture I had never painted before. So I was learning it all from scratch. The strange thing is that by the time I have finished the painting I had learned enough about it to do a much better one. Paintings are not 'done' they are learned. This is why it took three and a half months to finish.“

When I asked Derek to try explaining some of the previously mentioned details, such as the similarity between the red car and the famous ‘Spectrum’, he answered: „The Captain Scarlet car… Not, that was an accident. Although I was very fond of that series, so maybe it's subconscious.“ He confirms the ‘dead hand’ being inspired by the old horror movie and continues: „The claw hand is a joke. It started in the early horror movies, the victim would always be lying down with one hand up in the air like that, then it went into comics. I used to hang around in the sci-fi and horror fan crowds in the UK, in the 1970's. It became a bit of an 'In-joke' for us back then.“ Regarding the ‘AL-17’ sign on Eddie’s vehicle he said that every vehicle needed a license plate and that it’s just a coincidence as far as he can remember, but an interesting one, while adding that the PR agents of the big bands shouldn’t be overly trusted. „I will tell you the truth. You actually can't believe the PR people, mostly they don't actually know (they weren't there) or they just make something up. You would be shocked to know how many of the interviews were just made up by somebody. You want to make a few bucks? Make up an interview with Riggs about Maiden and sell it to a magazine..“

NO BRAVE NEW WORLD

With the release of an Iron Maiden album on September 29th the world of metal music as we knew it changed within days. Metallica lost the great Cliff Burton, and Maiden released an album that permanently altered the perception of metal music and the musical development. It's safe to say that 'Somewhere in Time' was the most anticipated metal album of the year, considering the metal and hard rock scene played an important role in the music industry back then. It was expected for Maiden to drop out from the famous 'Monsters of Rock' festival, after being late on its 1986. edition with their album release, and knowing the show wouldn't have been as exclusive in 1987. Everything was pointing to Maiden saving themselves for something big in the future, with 'Somewhere in Time' being a sort of a careful experiment that's going to decide the path for the band in the following years.

The PR machine of Iron Maiden did a tremendous job with 'Somewhere in Time' after finally getting over all the early issues and Eddie the mascot becoming the 'real deal', even having an equal contribution to the album success as the music itself. A serious discussion took place on the official Maiden internet forum in early 2016. when the fans decided to analyze the importance and influence of Eddie on the album sales and fan recruitment. Even with all the different incarnations, Eddie wasn't quite successful in the mainstream world. He was mostly an underground hero in the metal world and among the metal public. Still, with or without the fans agreeing, in 1986. he actually helped keep the focus of the disappointed fans (after hearing the first single) from switching to something else. 'Wasted Years' as a song is probably in my Top 5 Iron Maiden songs of all times, but being the choice for the first single was close to shaking the very foundation of everything Iron Maiden stood for back then. In that moment metal music still wasn't a fully defined genre so in the eyes of fans the introduction of synthesizers was almost considered a betrayal. On the other hand, bands like Whitesnake and Bon Jovi were easily filling stadiums and headlining Monsters of Rock and similar festivals despite using synths in their songs. This was just a proof that they have already established their place in the musical world triumphing in 1988, so the usage of synthesizers in their music didn't bother

the same fans at all. Bon Jovi is selling out stadiums as we speak and Whitesnake is still going strong, despite David Coverdale's age. They are a good business even without Eddie and the whole marketing machine behind them compared to what Iron Maiden has had since 1999. to this date. Maybe this is the answer to the question about Eddie helping or even preventing Maiden to become a bigger band than they are today.

'Monsters of Rock' 1983 and 1987 posters.

Judging by a lot of decisions throughout the career of Iron Maiden it's clear that they have never wanted to renounce the attitude and belief of being a metal band exclusively (not hard rock, rock or anything else), and this fanaticism and persistence to stay a metal act at all costs placed them on the top of the metal music scene. This is what they will be remembered by even when they are not around anymore. Then again, this attitude is what 'locked'

them inside a genre knowing that they will be known in the global music world but they will never get the attention level of a mainstream performer. This attitude together with their musical legacy had cemented that position, because Maiden could have changed their path many times with throwing away everything they were, but while risking never reaching the status of some known mainstream bands, they only wanted to play heavy metal in front of a heavy metal crowd. Because, when on the 'Grammy 2016' afterparty security team allowed Beyonce an similar pop performers to came in and refuse to give an entrance permission to sir. Paul McCartney, Beck and Dave Grohl it is no surprise that Iron Maiden doen't even want to be part of the mainstream. We all remember their issues with Sharon Osbourne during 2005 Ozzfest (An 'Eggfest' incident'), but we have a classic example from 2014. when Metallica was confirmed as a headliner on the prestigious 'Glastonbury' festival with the Glastonbury audience starting a petition to ban Metallica from the festival. The founding member and the drummer of Metallica Lars Ulrich did an interview for Metro and wasn't afraid to say:

“People say it’s controversial because we're the first metal band to headline Glastonburyl, but I’m not even sure we’re ‘metal’. Glastonbury’s one of the biggest rock festivals in the world and we’re one of the biggest rock bands.”

On the other hand, Bruce Dickinson was asked the same question by a Daily Star reporter, regarding the possibility of Maiden performing in the same festival, and his answer ended the speculations instantly:

“Personally I have no interest in going to Glastonbury. In the days when Glasto was an alternative festival it was quite interesting. Now it’s the most bourgeois thing on the planet. Anywhere Gwyneth Paltrow goes and youcan live in an air-conditioned yurt is not for me. We’ll leave the middle classes to do Glastonbury and the rest of the great unwashed will decamp to Knebworth and drink lot of beer and have fun."

I believe this to be enough of an introduction to what I was trying to present to the fans before elaborating on 'Somewhere in Time' after being released. It was the band themselves making a big deal out of the synth introduction because it should have never been an issue. Ronnie James Dio used

synthesizers in 1986. and it didn't affect his 'metal deity' status one bit. Having already analyzed the first 'Wasted Years' single, you all know that the fans hearing it for the first time - be it on vinyl, a cassette tape, even a CD (yes, CD's existed back then) - were absolutely shocked with what they've witnessed.

'Somewhere in Time' album, front cover.

Even though the opening riff to 'Caught Somewhere in Time' could possibly sound extremely familiar to a careful listener and some music aficionados, because it was probably inspired by Paul McCartney and Stevie Wonder's 'Ebony and Ivory' from 1982, it was a riff announcing the levels and the type

of synth usage on the album, as well as what can be expected from the record itself. Interestingly enough, in the live version of the song that whole riff and the part before the trademark gallop kicks in - already heard in classics such as 'Trooper' - is the only song part out of all Iron Maiden openers that wasn't played live, but instead reproduced from the album version.

The first song already reveals some of the relevant characteristics of this album. The first and foremost is the production. Martin Birch has really outdone himself producing this album while sticking to its theme. Despite repeatedly stated and bizarrely hyped fact that the band used synths, this is much more than a metal recordin its entirety, and not even close to a pop friendly piece while being way more progressive and complex than any other Maiden record before or after it. Many of the earlier Iron Maiden singles, as history will prove, got more radio time than this album that some tried to label as a combination of metal and pop. Moreover, 'Somewhere in Time' helped define modern power metal and can be considered a proto-power metal record in all its glory. Its follower 'Seventh Son of a Seventh Son' on the other hand declared itself as a conceptual album, featuring mystical and abstract lyrics, but despite that it still contained an aura of light which lead the album to a commercial state. 'Somewhere in Time' was cold and dark, just like the rainy city in 'Blade Runner' or an atmospherically similar 'Gotham City'. The album synths, while producing a kind of warmth still maintained a biomechanical coldness of the album, opposed with the rest of the instruments producing an organic sound, with the music undergoing a personification within the cyborg from the album cover. Considering the production managed to combine the unwelcoming cold of the universe with crystal clear tunes in an unforgettable way, while having complex layers and carefully balanced arrangements for each second of the record, the synth background turned out to be the single thing emanating a string of warmth to an otherwise cold album, from its beginning to the very last seconds. But it is the flow of the album songs and their intensity pulling the listener in from start to finish, creating a sense of a short album which wasn't welcomed by the music journalists or the fans. Still, as stated before, the irony lays in 'Somewhere in Time' being the longest Iron Maiden record at the time, but crafted masterfully forcing you to complete it in a single listen. You might have never thought about this, but even though 'Seventh

Son of a Seventh Son' seems longer, it's actually shorter in a way that it would be equal to 'Somewhere in Time' in length only if 'Caught Somewhere in Time' song was removed from the album.

'Caught Somewhere in Time' is an atypical album opener when taking all of their records at the time into consideration, clocking in at around seven and a half minutes it's well in the sphere of the length of Maiden classic epic songs. But how can this not be with a minute and a half introduction and the next minute and a half being guitar solo parts? That's exactly the solo that, if we count out the following melodies and focus on the solo part itself, was their longest at the time and became an instant classic - often referred to as 'the best guitar battle ever'. This didn't come up as a surprise considering that minute and a half long classic Maiden moment representing their very guitar essence, showing how Adrian Smith and Dave Murray despite being different types of guitar players successfully function as one. It's interesting to point out how they were never listed individually in all of those 'Best Guitarist' lists but rather as a duo, and they were also taking part in a couple of rock charity events of that time such as Dio's 'Stars' as a duo.

Never before or later has Maiden sounded so powerful, brutally heavy and progressive noting that instrumentally this is the record on which they have performed their absolute best. The guitars have reached some new and yet unexplored spheres of melody in such a way that they have decided to add a third guitar line on certain parts of 'Caught Somewhere in Time' as well as on 'The Loneliness of the Long Distance Runner', as if they were predicting a bit of their own future there, becoming a six-piece band in the late nineties. I remember those years extremely well, triumphantly coming to the conclusion that the time has finally come for the band to make up for 'Somewhere in Time' record by finally playing it live in a way it deserves to be played having three guitars but sadly enough, I'm still waiting for it to happen even seventeen years later, with the end of 2016 being the time of me placing my very last hopes - on the thirtieth anniversary of this magnificent record. It would be wrong to say that Maiden wasn't extremely melodic on each of their records, but this one featured melodies and harmonies as an imperative. Every single riff that created the 'body' of the song had a unique melody flowing by its side with most of the songs having

the melodic parts instead of the classic riffs in various places throughout the album. The prime example for this is 'The Loneliness of the Long Distance Runner'. Many agree that besides the memorable melodic chorus lines, this album contains the best solos Iron Maiden ever had, and I've heard a solid number of remarks that both Satriani and Vai could take a bow before the sheer guitar brilliance of 'Alexander the Great', played with enough soul and feeling that Clapton and Beck combined couldn't have matched it. We know that Maiden fans like to exaggerate in their claims but in this particular case they aren't far from the truth.

Adrian Smith in Croatia, Split 2008. Coutesy of Irena Jurjević

Every time I listen to this record I realize that it's the only Iron Maiden album where I'm able to hear each specific instrument even on a laptop speaker, without using expensive headphones which means that every sound channel is perfectly clear, despite the complex nature of the record layers and various 'multilayered' production elements. This complexity with the 'nakedness' of the sound is precisely what's bringing the background guitar parts right in front of us with the bass lines being put in the very front in all

their beauty, even taking the place of guitars sometimes. A true example of the bass and guitar cooperation would be 'Stranger in a Strange Land', especially the part starting at 3.19. I would dare saying that Steve had never played around with the bass lines before, playing a style atypical for a bass player especially in heavy metal. Just like Adrian Smith, Steve didn't shy away from using bass synths, giving a distinct softness and fluidity to the record, but on the other hand his classic finger playing combined with the amazing production ensured every tone to carry heaviness and volume. If you listen to 'Sea of Madness', especially from 2.27 all the way to 3.45 you'll see that the bass playing was raised to a surreal level, which is best described in a certain YouTube comment: „I think those bass lines on chorus are gift of nature to human ears and emotions.“ Even atypical for Steve Harris, but there are certain moments when his bass stays in the background of the songs without his trademark dominance.

In musical terms, almost all of the choruses from this album belong to the group of the most memorable and most complex ones. This is a record where Bruce surely didn't hit his highest notes, but the live performance of the material shows just how difficult the songs were to perform. The title track, which is also the album opener, somehow established itself with its catchy chorus you'll be singing tirelessly, but in order to do so you'll need a great amount of air. There basically aren’t any bootleg clips or recordings from the tour where you're going to hear Bruce sing the chorus correctly. If he was just building up his vocal range in his pre-Maiden era, Martin Birch wanted to show Bruce's wild raw energy immediately on 'The Number of the Beast' album. His epic vocal performance was carrying the 'Piece of Mind' album already, especially on the songs like 'Revelations' and 'Still Life' but the imperative was still establishing power and dominance over others, which lead Bruce to hit his highest notes ever on 'Flight of Icarus'. 'Powerslave' was a record portraying his maturity together with the accumulated experience. The epic song 'Rime of the Ancient Mariner' brought out his 'storyteller' side, a quality Bruce is well known for. With 'Somewhere in Time' being released two years after its predecessor Bruce seemingly had some time to rest but prior to that he was giving out his best almost every single day in live performances. Combined with a lack of self-control this was a tempo which could have resulted in Bruce losing his voice

for good, but he clearly wasn't even considering it. Moreover, he sung the whole 'Somewhere in Time' with extreme melody and often from his diaphragm, often coming dangerously close to the classic opera singing with a lot of vibrato during the long and straight vocal parts. Those performances were exactly what made the famous opera diva Montserrat Cabal pick Bruce Dickinson for a future musical collaboration. Even though he didn't contribute to the album with either music or lyrics, Bruce wasn't showing it in a silent boycott manner, in fact he really performed his heart out on this record.

Nicko McBrain wasn't accidentally placed at the end of the display when debating the musical peak of the band members on 'Somewhere in Time'. Nicko had put his very soul inside this record. His performances were so remarkable there were actual debates on whether or not a drummer could really be able to play like that without a bass pedal. The song being in question the most was 'Loneliness of the Long Distance Runner', where Nicko is using his drumming technique to mimic the sounds or a runners pace. But it was not just the brutality, accuracy and the sheer speed that made the drumming on 'Somewhere in Time' so memorable. It was the arranging finesses and deviations from the classic rhythm patterns which clearly separate this record from all Maiden's discography.

Nicko McBrain with members of Croatian FC. London, Earls Court 2007.

If we take the authors into consideration, this album can be divided into two camps: Steve Harris (4 songs + one in collaboration with Murray) versus Adrian Smith (three songs, two of which are singles). Their authors contrast each other with different views of the songs and very different aspirations. Harris' work shows a certain obsession with all the success Maiden gained thus fur, which urged him to try very hard to surpass his own previous authorship. Many of his songs on the album were no longer a matter of the moment or the current inspiration, but the product of training and the conclusion of various parts used to make the so-called 'Frankenstein' songs. For 'Alexander the Great', for example, he stated he had worked for weeks by carefully assembling all details and even pretentiously announcing it will be the most complete song he ever made, a clear reference to the 'Rime of the Ancient Mariner'. Indeed, 'Alexander' was not made under the scheme 'To Tame / Rime', instead it brought in something completely new, even when keeping in mind that the song introduction was a later add-on. I dare say he managed to boycott his own writing process with constant obsessing with surpassing their previous albums, struggling to keep Maiden as relevant as they were in the ten years since they started. His lack of inspiration was mirrored by long and repetitive choruses, which were mainly composed of the song names with the occasional increment to a complete a verse. Here is an example:

Cught somewhere in time
Cught somewhere in time
Cught somewhere in time
Oh, oh, oh

or

Heaven can wait
Heaven can wait
Heaven can wait
Heaven can wait for another day

or

Run on and on, run on and on
The Loneliness of the long distance runner

or

Feel like I've been here before
Feel like I've been here before
Feel like I've been here before
Feel like I've been here before

The chorus of 'Alexander the Great' was not particularly innovative either - though more complex than the said examples, one was more reminded of going through an encyclopedia then of reading poetry. It makes me believe that at that moment Steve was being tortured by a destructive dilemma: was 'Powerslave' his zenith or was there more for him to give to the music world?

On the other hand, Adrian Smith was reaching his golden years (remember, the song 'Wasted Years' was originally called 'Golden Years'). Adrian has showed a kind of anxiety and seclusion throughout his career with the Maiden, culminating in the 'Seventh Son' tour, which eventually resulted in his departure from the band. Perhaps from the very start, Adrian dreamed himself as not a guitarist but a singer and was all this time struggling with the self-imposed limitations of his guitarist charisma not allowing him to fill these dreams out. It just might be that 'Somewhere in Time' was his glimmer of hope and the song 'Reach Out' fulfilled some of these aspirations. Be as it may, what is very clear is the fact that Adrian was extremely happy during this period. He certainly flourished as an author and the fact that he somehow distanced himself from his former song associate Bruce and wrote new songs practically in secret, showed what a rush of creativity erupted when he got rid of some of the shackles that had made him a prisoner of the band while he was at his creative peak. His lyrics - choruses to be precise - differed drastically to Steve's and were clearly showing Adrian being positively creatively inspired.

Stranger in a strange land
Land of ice and snow
Trapped inside this prison
Lost and far from home

Ili

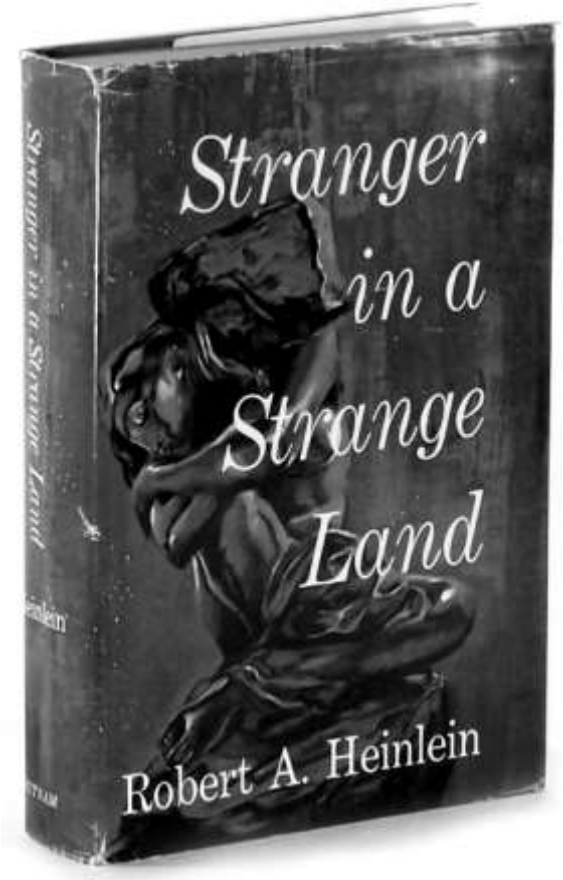
Like the eagle and the dove
Fly so high on wings above
When all you see can only bring you sadness
Like a river we will flow
On towards the sea we go
When all you do can only bring you sadness
Out on the sea of madness

Ili

So understand
Don't waste your time always searching for those wasted years,
Face up, make your stand,
And realize you're living in the golden years

The chorus difference between the two 'camps' is more than obvious and among other reasons that is why many consider this an 'Adrian Smith album' even though Steve Harris contributed with more than thirty minutes, as well as nearly five minutes long collaboration with Murray, while Smith takes credit for sixteen minutes of his own material. 'Wasted Years' and its relevance among Maiden fans as well as the critics was never really questioned. Everyone agreed that the song clearly describes a rock star's life on the tour while longing for home, as well as the musician's 'per aspera ad astra' path still carrying a positive message - we shouldn't look back at the past but do everything in our power to provide a brighter future. Those words also reflected on the band themselves, not only on Adrian life. On the other hand, many a head butted over the second single 'Stranger in a Strange Land' and the message it carries. At the very beginning everyone rejected the possibility of it being inspired by the famous short story by Robert A. Heinlein bearing the same name rather linking it to a supposed series of events occurring on the Arctic and grabbing Adrian's attention after he found an article in the newspapers about a North Pole expedition finding a perfectly preserved body of a sailor trapped in ice, after getting killed by an iceberg during an earlier expedition. The stories among the fans went as

far as claiming that a member of the finding party became the biggest Maiden fan and spilled all the details to Adrian inspiring him to write a song about it, and this was even purported by Nicko McBrain in his storytelling show 'Listen with Nicko' - episode eight. Nicko himself added a 'dunno' afterwards, hinting it was all a joke. All of those things being taken for granted by the majority of fans, even the entire fan base are actually just fiction, not to use a harsher term.



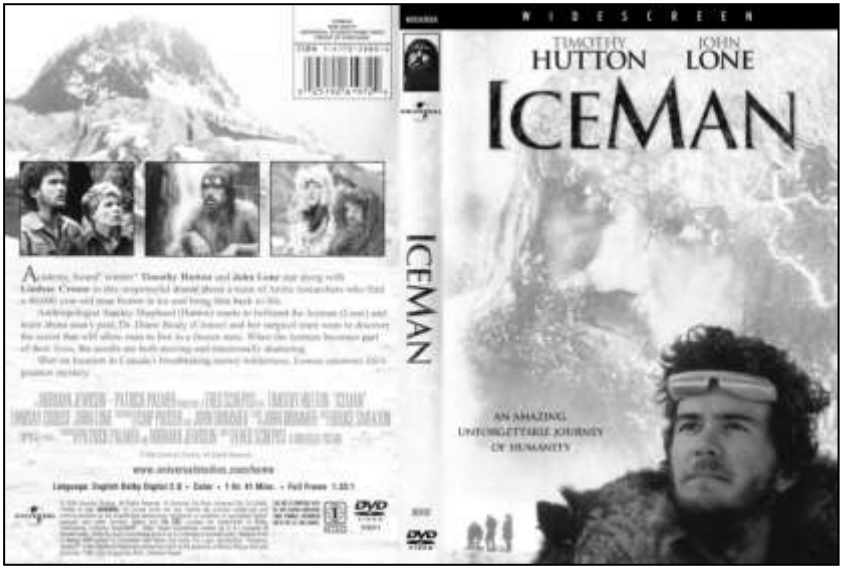
'Stranger in a Strange land' - Popular Heinlein's novel.

Without divulging deep into the lyrics this whole story almost makes sense, because snow and ice are indeed mentioned within the song as well as the preserved body (although the lyrics never mention the body being found in ice).

Stranger in a strange land
Land of ice and snow
Trapped inside this prison
Lost and far from home

One hundred years have gone and men again
they came that way
To find the answer to the mystery
They found his body lying where it fell all that day
Preserved in time for all to see

I remember lying down one night trying to figure out this song, comparing it to the plot of the movie 'Iceman' (see the cover picture below) and I felt really close to the answer but could never quite reach it. The movie was made in 1984. and the plot was very similar to the story of the song.



Still, I felt a silent alarm ringing in my head. Why did Adrian Smith never directly answer the questions regarding the theme of this song? Even after being repeatedly asked? Why did he decide to name it after the mentioned book, followed by a movie? Why isn't the cover of the album illustrated with snow and frost - if he's really talking about a lost arctic expedition found trapped in ice? Why did he leave us with a different belief all these years? Suddenly, the answer had dawned on me as if it was always there, hidden in plain sight.

'Stranger in a Strange Land' - single cover.

But let's take a step back. 'Stranger in a Strange Land' was picked for the second single from 'Somewhere in Time' album. Interestingly enough, Maiden's tour was well underway when the record was released, with the tour starting a couple of days prior to the release, making them unable to witness the album's reception (having no Internet at the time). They played the songs they picked already for whatever reason without knowing what were the crowd favorites. The second single had the same fate being released with the band on tour, so besides some short reports the level of success was a mystery for them. The single was release a month and a half after the album creating a huge hype among the fans, mostly thanks to one of the most beautiful Iron Maiden covers at the time, but surely even today.

Derek Riggs remembers Maiden wanting Eddie placed in a bar just like the Star Wars one, filled with 'space scum' and 'villainy', but he decided to create an Eddie inspired by Clint Eastwood's 'Man with No Name' with a bit of Harrison Ford's Deckard from 'Blade Runner'. Eddie enters the bar, people stare at him and he ignores them, while a couple of guys seemingly peacefully play a game of cards. One of them was pretending to pick up a card while reaching for his gun instead. This is how Derek explained it: „This is the bit where Clint Eastwood shoots them all, and doesn't incur any bullet holes himself, somehow. You know, he's the stranger with no name, the stranger in a strange land. It's even got Clint Eastwood's physique, if you look at it, plus the little cigarette thing and everything. Fist Full Of Dollars might be the actual movie, and I mixed the two up and made them work together." That was his vision of the song name, inspired by the movie bearing the same name. The single was even announced with the famous 'make my day' quote prior to the release.

The main protagonist of both the 'Stranger in a Strange Land' book and the movie is called 'Smith' and it's a highly complex science fiction piece that took as much as twelve years for Robert A. Heinlein to finish. It's a story about a human being raised among Martians (a modern incarnation of a man raised by wolves), with an interesting leitmotif of all of Adrian's work, speaking of being estranged and alienated. When I contacted my friend and a huge Maiden fan from Brazil (Ricardo Lira) and told him that I'm on the verge of changing the fan perception of 'Stranger in a Strange Land' he wanted me to present him with a simple explanation. That was easy, and

I've said that it's a spiritual successor or a different take on everything that was said in 'Wasted Years'. That being a song where Adrian is fighting the demons of his past and reevaluating his life choices, while encouraging himself to keep on going in the epic chorus, here we have a song about a feeling which was explained to me by Ricardo Lira in the best possible way: „Some reflection about Adrian's time in the band. Or, should it be titled: 'What I'm doing here'?"

Let's compare the lyrics of the two singles and try to decide how similar or different they actually are:

From the coast of gold, across the seven seas
I'm travellin' on, far and wide
***
Was many years ago that I left home and came this way
I was a young man, full of hope and dreams

or

But now it seems, I'm just a stranger to myself
And all the things I sometimes do, it isn't me but someone else
***
But now it seems to me that all is lost and nothing gained
Sometimes things ain't what they seem

You can see Adrian talking in first person singular, leaving his home at a young age, practically a boy still, which is exactly what happened with Iron Maiden. He used to have eyes wide open, big dreams and expectations. But then he suddenly comes up with lyrics 'but now it seems' and in one of the songs he continues the story about becoming a stranger to his own self due to some unforeseen circumstances. He doesn't recognize his actions as his own but someone else's while pointing out in a different song that everything he dreamed of was lost. At the end of the first stanza he says 'Things I sometimes do it isn't me', while in a different song he is deep in his

thoughts with 'Something things ain't what they seem'. Is it possible not to notice these similarities? Smith refers to the 'Stranger' as a darker vision of the future than 'Wasted Years' and says 'No Brave New World', which ended up being ironic considering that it's the title of an album which featured Bruce Dickinson's return to Iron Maiden from an artistic abyss - the epic comeback record of Iron Maiden. In 'Wasted Years' he continues:

I close my eyes, and think of home
Another city goes by in the night
***
Night and day I scan horizon, sea and sky
My spirit wanders endlessly
Until the day will dawn and friends from home
discover why

or

Ain't it funny how it is,
you never miss it 'til it's gone away
And my heart is lying there
and will be 'til my dying day
***
Hear me calling, rescue me
Set me free, set me free
Lost in this place, and leave no trace

The first lines of both songs clearly speak of Smith's journey, both physical and spiritual, with everything becoming a reflection of home, friends and the places his heart longs for. Adrian is silently calling out for his friends and pieces of his youth to heed his calls and deliver him from his prison of both time and space, a man left without a trace somewhere out there which is how he felt in Iron Maiden back then. While in 'Wasted Years' he realizes that we shouldn't be wasting our time looking back at the past no matter what kind of a past it was, questioning what it might have been, but instead rise up and face with our future. Do everything for it to be our golden years. 'Stranger in a Strange Land' is pessimistic, and paints an honest picture of his life in the band:

Stranger in a strange land
Land of ice and snow
Trapped inside this prison
Lost and far from home

This probably explains why Adrian never discussed the song in all of his interviews. But it became self explanatory with him leaving the band in two years time, after all it could have been expected, considering the mentioned German lip-sync show where people were joking about his song 'Wasted Years' while he continued to play it until the end. Was he a 'stranger in a strange land' already? I surely think he was.

Too much time on my hands, I got you on my mind
Can't ease this pain, so easily
When you can't find the words to say
It's hard to make it through another day
And it makes me wanna cry
And throw my hands up to the sky

These verses speak of the passing of time and an ever increasing difficulties of finding any way to alleviate his pain and suffering, while 'Stranger in a Strange Land' is a symbolic story about a body found hundreds of years later by the people who were about to do the same mistake again. This time Adrian writes in third person singular.

One hundred years have gone and men again
they came that way
To find the answer to the mystery
They found his body lying where it fell all that day
Preserved in time for all to see
No brave new world, no brave new world
Lost in this place, and leave no trace

It ends with a certain conclusion, actually the 'bridge' in the song's chorus, which is just an addition to everything said before.

What became of the man that started
All are gone and their souls departed
Left me here in this place
So all alone

Masterfully and vaguely used motives from the mentioned book and the movie 'Iceman' being a part of Adrian's perception and combined with 'Wasted Years' paint a completely different picture regarding this Maiden's single, which could possibly be compared to Helloween's 'I want Out' from 1988.

It's interesting that the back side of the cover contains these words in order to describe the plot: *The android with no name walked into the crowded spaceport bar. Eight-foot tall, with death in his cold android eyes, he strode across the room. Small green aliens scuttled out of his path. Fearsome Martian warriors would not meet his gaze and the air froze when he croaked in his dark gravelly voice, "A pint of bitter please, mate."*

The third song of Adrian Smith, 'Sea of Madness' is a metaphorical song filled with highly pessimistic lyrics about the human species in general but it's more likely that they speak of the life in a big city. The Iron Maiden Commentary website gives an explanation of the lyrics. 'This song has always reminded me of Hieronymus Bosch's painting called *The Ship Of Fools*, which is also an allegory of Mankind's often appalling condition. This seems to indicate that, already in the late 15th Century, when the painting was made, artists were representing our civilization as a ship with a crew of fools set adrift on a sea of madness.' In an interview prior to the album release Bruce Dickinson had said: „There's another one about violence in the large cities, and the fear it generates.“ Every single song review, by the journalists or fans, agrees with this being the heaviest song on the album with the heaviest opening riff. Some had found the rime 'madness-sadness' cheesy, but using a word like 'madness' doesn't really give you much freedom to rime. A good example would be a song by Crosby, Stills & Nash of the same name with similar motives, maybe even an inspiration to Adrian Smith.

How can I bring you to this sea of madness?
I love you so much it's gonna bring me sadness

The lyrical side of the song was also criticized for the repeating of the verses after the chorus, which is something Iron Maiden rarely ever did throughout their career, but also for some fairly cheesy rimes such as:

Out in the street somebody's crying
Maybe tonight somebody's crying

Despite everything, Adrian delivered some interesting lyrics filled with metaphors that really make you think. The song is a clear and brutal description of a modern man's pain, with all the technical advances not stopping people's suffering, be it depression, the homeless, ('the fires burn me' reminds me of the iron barrels burning inside for heat) or any other sort of human suffering and alienation especially underneath the big city lights with its lighted windows keeping warmth and safety inside. It sounds similar to 'The Little Match Girl' fairytale. These lyrics carry a strong moral message and a doubt that should make a lot of people think. The lyrics:

Maybe tonight somebody's crying
Reached the point of no return

suggest that each passing moment there's someone out there unable to cope, reaching for desperate measures. Sadly enough (and I've been writing about this in my 'No Matter How Far' book about Maiden fans worldwide) I witnessed a young girl jump to her demise from a skyscraper, leaving these very lyrics as her goodbye note. We need to understand that not everything around us is ideal and that we're often ignoring the horror unveiling all around us. How many times did you stumble across someone begging for a piece of bread on the street or freezing wrapped in carton bags in front of a warm store, breathing the scents of the unreachable bakeries and food stores? What did you do? What did we all do? At best we'd notice the sad fate before turning away. Sometimes we would just walk pass without noticing them as if they didn't exist. In rare occasions we'd leave a coin or offer any help. Yes, that's what we are… don't try to sugar coat this in our

minds to ease our conscience. That's the human nature best described by Adrian in the following verses:

Oh - my eyes they see but I can't believe
Oh - my heart is heavy as I turn my back and leave

The following lyrics is a logical continuation of the song, with Adrian painting the picture from a view of a well situated person false moralizing while turning away from other people's problems. There are verses about dreams of a better life burning up with the fire lit for heat and survival, but still they suggest that even when we're falling at our worst we need to keep believing we'll once find the world we used to know or believe in.

Somewhere I hear a voice that's calling
Out in the dark there burns a dream
You got to hope when you are falling
To find the world that you have seen

A long and powerful chorus featuring Bruce delivering his brilliant performance carries a deep symbolism. Even though the word 'dove' could just be something to rime with 'above', it can be seen from a different aspect. Both eagle and the dove fly, but the eagle symbolizes freedom, independence, strength, decisiveness, while a dove - even though a white one stands for peace, and according to the Bible God even appeared in the form of a dove - can only symbolize weakness, dependence, even a pest. Wherever the truth may be, the chorus message is direct and comforting for everyone - we need to fly over the endless problems and the sorrow around us

Like the eagle and the dove
Fly so high on wings above
When all you see can only bring you sadness

Like a river we will flow
On towards the sea we go
When all you do can only bring you sadness
Out on the sea of madness

Our inability to change the things carrying us towards the 'sea of madness' is described with some powerful verses and a poetic description of a merciless river. We're supposed to take a different road to make the world a better place and Adrian Smith is possibly trying to justify the backs turned in the previous lyrics, suggesting that no matter what you do, sadness is guaranteed for everyone. If you believed that the river carrying you is an imaginary boundary or a bad period in your life, the end result is far from promising because you'll reach the sea that's not going to be your salvation but rather a sea of madness. He describes it with further pessimism:

It's madness
The sun don't shine
On the sea of madness
There ain't no wind to fill your sails
Madness when all you see can only bring you sadness
On towards the sea we go...

In the sea we end up in at the end there's no sun to warm us according to Adrian Smith, no wind in our sails to take us to places we dreamed of. The ending is filled with those heavily pessimistic verses while saving the heaviest lyrics for the finale, just so we never forget we're all heading for that sea in the end. Considering Adrian's conclusion it's interesting to see that even while predicting our fates he's still suggesting to hold on to our hope even while falling down because it's the one thing keeping us alive. Did he try to portray the futility of religion as something yielding no result in the end but still giving strength to the believers is hard to speculate but good to take notice of.

I don't find it relevant that 'Sea of Madness' can be related to many other things still left unnoticed by the fans and reviewers of this special song. You remember the song 'Sheriff of Huddersfield' from the B-side of Maiden's first single, mentioned before? As I stated before, that song is a remake of 'Live in the City' from Adrian's former band Urchin, featuring some strikingly similar lyrics. If compared to 'Sea of Madness' it's easy to see that they are as much alike as 'Wasted Years' and 'Stranger in a Strange Land'. But that

should come as a surprise, because that similarity comes as an author's mark with most songwriters, regardless the genre and the theme. Simply put, every author has their own specific style. The very beginning of the song features a negative attitude towards a big city life (specifically London in this case).

Well, Life in the city aint very pretty
It's driving me out of my mind
People are rushing, pushing and shoving
And no I aint one of their kind

The chorus here is quite similar to 'Sea of Madness', with the author having a hard time with the city life, making him mad and sad (madness / sadness). Doesn't it sound familiar? In the end he expresses the desire to leave that madness behind.

Life in the city is driving me mad
Life in the city is making me sad
Life in the city day after day
Life in the city oh take me away

We established already that Adrian was an atypical and introverted rock star so it's no wonder these are the verses he wrote, being opposed to the noise, drugs and vices of the nightlife. 'Sea of Madness' is a song created ten years after and you can feel Adrian's songwriter's maturity, taking the lyrics to another level.

Chock full of muggers, unscrupulous druggers
Daren't walk the streets on your own
Because they are flashy and everyone's joking
Oh what a monster we have grown

Should take a holiday just for a week
The Countries too quiet for me
Something is wrong, but when all said and done
This is no place that I wanna be

Ending with the lyrics 'Life in the city without any view' is more then a clear introduction of what was to come in 1986 in 'Sea of Madness'.

'The Loneliness of the Long Distance Runner' – book cover. Published by Harper Perennial. Cortesy by Harper Perennial.

What about Steve's contribution to the album? As we all know, Steve was under a lot of pressure after all the classics he wrote, especially on

'Powerslave' and he was struggling to come up with a way to prove himself again. When asked about the songs written prior to the album release he immediately admitted working on something special: „My most ambitious composition is certainly 'Alexander The Great', a story based on true facts. When we started working on the LP, I was immersed in the story of Alexander The Great, a man who had a fantastic and incredible life. I fell in love with him and, quite naturally, I wrote the song and the lyrics, all this within two weeks. I must say that I'm very proud of this track.

The whole saga revolving around 'Alexander', including it not being included on either set list from Iron Maiden tours and with Adrian supposedly 'forgetting' his solo parts (maybe even boycott?) together with a lot of bits and details surely deserves a chapter of its own so I will skip that particular analysis now and will return to it later, on page 220.

Another highly memorable song that even got performed live, but only on the first gig or the tour in the Belgrade's 'Pionir' hall, is the 'Loneliness of the Long Distance Runner'. When naming the song, I believe Maiden left the original Alan Sillitoe's book (and the following movie) title on purpose with the movie being a clear inspiration to Steve Harris. The length of the title itself creates a certain atmosphere around the song. It starts off calm with a simple melody with the classic Steve Harris bass lines. One could say that this song served as a blueprint for many later Iron Maiden tunes kicking off in the same way and becoming a certain trademark on the future Iron Maiden albums. The one minute long dreamy intro (I will write about this intro and about connections with Pet Shop Boys music more in hiden chapter 'It's a Sin') was just a clever trick, the song quickly morphing into a frantic gallop which transcends into a fast running rhythm accentuating the theme even more. Bruce joins up with his similarly paced vocals, fast and short - increasing the dramatic atmosphere with each passing second. Nicko McBrain does his magic on this track, with runner's heart beating rhythm, creating an illusion of the double-bass pedal raising the whole song brilliantly carried by Steve's bass lines to a whole new level. At the end of the song, there's a harmony featuring the third guitar - making this song ideal for the today's lineup. This song was performed live only once, in Belgrade, but there's an audio recording footage from the gig. Apparently

the band's verdict was the song was removed from the set because it wasn't energetic enough to keep the audience's focus - which is a reckless move in my opinion - even if it was true. Iron Maiden had to realize that the tour kicked off before the album release so the fans weren't able to learn the songs besides 'Wasted Years' being the first single. I could have accepted them dropping the song after ten concerts, but doing this after the first one, even considering their explanation - makes no sense. Perhaps if they've said that Nicko wasn't able to perform the same rhythm live, which could be the possible reason, we could have accepted it and moved on but it probably wasn't in accordance to Nicko's reputation back in the day.

'The Loneliness of the Long Distance Runner' was filmed in 1962. and it was based on a book by Allan Sillitoe who also did the script for this movie directed by Tony Richardson. It's a sport infused drama following the life of the main protagonist who is also coincidentally named Smith, an adolescent ending up in a detention center after stealing food just to survive. The movie plot uses flashbacks to show the young Smith's path towards delinquency, with getting a privileged status within the borstal after his running potential gets revealed. Sillitoe was an English writer from Nottingham, coming from a working class himself, spending his working youth in factories. While serving in Malaya he fallen ill with tuberculosis and ended up writing this book during his treatments, contributing to the creation of the 'angry young man' profile rising up against the establishment and seemingly leaving the monotonous life of a middle class worker. Sillitoe wanted to portray the life of an English working class citizen in the most realistic way possible. Smith rebelling against the establishment never becomes something bigger than weak political outbursts or promiscuity and sexual orgies, which leads him towards social and moral anarchy, even against his will. The most memorable part of the story for both the readers and the movie audience is the finale where Smith is sabotaging the race just to spite the authority figures.

This ended up influencing a lot of directors, encouraging them into implementing antiestablishment content and motives into their movies. During his running trainings young Smith had enough time to think, with his rage towards the establishment and the surrounding injustice building up

inside him with each passing step. When asked to comment on the song even before the album was out, Steve said: „The theme is simple: in life, you have to run, move forward, even if it means that you have to run alone. Just move on without a care about what people might say about you.“

Compared with what Harris said, my personal explanation of the song stands in complete agreement with his own. 'The Loneliness of the Long Distance Runner' bears a triple meaning. Besides the movie it was based on it carries two more messages by Harris for everyone who actually wants to find them.

Iron Maiden is his child, his vision, his dream and life. The music industry back in the day, or even today and tomorrow can change, the stage production can rise up to unbelievable heights, together with the life trends changing as well as the politics and whatnot, but if you expect Iron Maiden to play by the rules, or being forced to compromise under the influence of the music trends and the music industry itself (just like the protagonist from 'The Loneliness of the Long Distance Runner'), you don't know the first thing about what this band stands for. Iron Maiden is the living embodiment of the young runner from the story; a bunch of down to earth guys who needed to work hard for their piece of bread, which they did without owing anything to anyone. That's why they are entitled to run their own route alone, towards an imaginary goal where they might leave their victory to another, because they will still know they've won every time they competed against anyone, and the victor being aware of getting to the throne by looking at the back of Iron Maiden. Kicking off for the 2007 tour featuring their newest album, offering their 2009 compilation album as a free download, releasing a double album with songs lasting as long as twenty minutes as well as many others 'non advised' moves - they have proven that they can do whatever they want to without answering to anyone for their actions.

This song is basically a testament from Steve Harris or an early musical will which was almost impossible to understand back then. But do take a moment and try to analyze those lyrics from the start. The lyrics some reviewers described as 'cheesy' believing they are strictly related to the movie. Wrong!

You want the glory that goes
You reach the final stretch
Ideals are just a trace
You feel like throwing the race
It's all so futile

When you know you are the best, the act of competing with anyone in anything loses its purpose!

This song can also be entirely related to the 'Somewhere in Time' record, or the path which the band decided to take even with the disapproval of many. The statement „In life, you have to run, move forward, even if it means that you have to run alone. Just move on without a care about what people might say about you.“ is something directly related to this. Iron Maiden has never looked back and put into perspective, this song gets a whole new dimension.

Steve Harris in Croatia, Split 2008. Courtesy of Irena Jurjević.

With 'Heaven Can Wait' having its own chapter starting on the page 210, there are only two more songs from this album for us to analyze. The first one up is 'Déjà Vu'.

Encyclopedically speaking, 'Déjà Vu' (french for 'already seen') is a term describing a psychological occurrence in the way of a new situation producing a feeling as something that's already happened, or was seen or experienced in a dream . The term comes from a French philosopher, parapsychologist and the promoter of Esperanto - Emile Boirac. 'Déjà Vu' occurs to healthy people, sometimes spontaneously or in the state of exhaustion. It's a common occurrence with the poison victims (especially neurotoxin induced such as alcohol or hallucinogenic drugs). It can be a consequence of neurosis, psychosis or the organic brain disorder, especially in the temporal lobe. The experience is hard to trigger and therefore hard to put through a lab analysis. For a long period of time this experience was attributed to various things, from paranormal disturbances to neurological sources. Still, lately the number of scientists exploring this phenomenon has increased with a lot of theories emerging, suggesting it's not just a halt in the memory system of our brain.

Knowing that Dave Murray doesn't venture into songwriting process as much, this was his fifth ever song in Maiden's discography up till then. This is how Steve Harris described the song coming to life: „In the band, we used to say that Dave was 'giving birth' to a song every three years. The last time he did was on the 'Piece Of Mind' album. Well, we can say that Dave has for excuse to be a newly-wed... What I'd like to say about Dave's song writing is that he always comes up with great riffs and very flashy solos. But he often has problems to write lyrics that match the melody. This is where I help him out." But the lyrics were an actual problem in this song, looking like someone opened up the encyclopedia and rewrote the definition of the term 'Déjà Vu'. Even though the guys were joking around about Dave writing a song 'once in a blue moon' the musical part of the song is terrific, fast and highly appropriate for live performances thanks to the chorus in which the audience could be taking part instantly. This song also contains triple guitar harmonies, while its fragments ended up repeating in some of the Maiden's later works, such as the solo part from 'Run Silent, Run Deep'. 'Déjà Vu' – I'd say. Ironic or not, that's exactly the song that should have been on the 'Somewhere in Time' album, but ended up rejected according to Dickinson.

'Caught Somewhere in Time' is a song I mentioned a couple of times already. It's considered to be an instant classic even today by each and every Maiden fan out there. Not even that but many of them will swear it to be the best

opener in Maiden history together with its intro - the ‘Blade Runner’ theme, composed by the legendary Vangelis. From today’s perspective it’s going to be remembered by the longest solo parts and the synth-heavy introduction which was never played live but rather reproduced from the album track. 'Caught Somewhere in Time' sadly had its short live presence only during the following album tour, never getting the chance again - replaced instead with ‘Moonchild’ in the last two of the ‘History’ tours. The song intro which basically comes before the chorus featuring the same melody, possibly inspired by Paul McCartney and Stevie Wonder’s 'Ebony and Ivory'.

If we look at the lyrical side of the song this is surely one of the least clear ones, not just on ‘Somewhere in Time’ but the whole Maiden discography. They were never full explained, even with the band members commenting. This is how Steve Harris, the author of the song defined his lyrics: „Caught Somewhere In Time' relates a nightmare trip through time due to the malfunction - or misuse! - of a time machine“. On the other hand this is what Steve had to say to Nelly Saupiquet, journalist of the French Hard Rock Magazine (issue 26, October 1986): „Someone sits next to you, he tells you he's invented a time-machine, and he asks you to join him in his travels. Would you go? Would you have the guts to follow him just like that, without telling anyone and without any luggage? Would you really go?“ This proves that he didn’t want or didn’t know how to explain the lyrics.

Maiden fans tried to link this song to various books and movies as well, looking for a possible inspiration. The prime suspect being the movie ‘Time After Time’ from 1979 featuring the late H.G. Wells, the illustrious SF author and here the main protagonist, inventing a time machine.

The movie continues the novel 'The Time Machine' written by H.G. Wells in 1895, the man attributed with inventing the concept of a time machine. By an unexpected turn of events, Jack the Ripper travels forward in time to 1979. with Wells unaware of his dark past. Believing into a utopian future he follows him to stop his crimes and bring him back in time to face the hand of justice. Jack The Ripper ends up sent through time in a sabotaged time machine having no stops and without a way back - trapping him to time travel to infinity. It’s possible to link this with Harris’ fear of travelling in a

nightmarish and unreliable machine. Interestingly enough, the time machine that brought Eddie to the cover of 'Somewhere in Time' bears an uncanny resemblance to the machine from the movie despite Derek Riggs claiming he did it on his own accord wanting to make it as distinctive as possible.

'Time After Time' movie, a time machine - Screenshot.

Strictly speaking, the lyrics of the song tell a tale about a man who is constantly being coerced into selling his soul, with his eventual gain that awaits on his travel being uncertain, same as the offer giver. Bruce Dickinson once said - while announcing the album songs – that the title song tells a story of a man selling his soul to the devil and that's all he had to say about it. During his singing, especially during the bridge and the chorus lines he pushes his interpretation towards a loud yelling constantly being on the verge of falling out of tune.

Maiden has always been regarded a band whose songs need to be analyzed in order to find hidden meanings and thoughts, which is something I tried to accomplish here, but in many cases the songs of Iron Maiden were a product of momentary inspiration and a train of thought which renders a literal explanation. Whether or not that's the case here I'm unable to tell, but I am certain that the fans prefer a dose of mysticism because it opens up a path towards speculations and personal interpretations giving them a song 'of their own'.

The person or creature speaking to the song protagonist doesn't do it in a violent manner; in fact presents it as an offer in case the person has a bit of 'time to lose', if being open minded and enough time to think it through, whether or not they would try to consider an offer constantly pointing out the time being on their side (suggesting that the one presenting the offer is convinced that it's a question of time before the offer is accepted). The politeness of the offer gives way to becoming a call for renouncing all responsibilities and accepting the temptations, better yet an invitation to fulfill all their wildest dreams with the rhetoric sharpening up to the point of seeing that the person's attitude has changed to an indecisive one. The dealmaker starts to grow impatient, so in order to further pursue the matter of the non-defined offer states his certainty with keeping up his end of the deal ('If I said I'd take you there') while trying to tempt the person with the classic bait ('Would you go would you be scared'). In order to reduce the tension it tells the person not to be afraid, offering safety and protection, with the person being safe 'as any soul can be' making us believe that the person will accept the mysterious offer with the verse „honestly… just let yourself go".

After the person accepts the offer, the other side starts showing its true face revealing the true self of the person who was seemingly nice and flawless but upon accepting the offer started to show his deepest hidden grieves and all the other things that he's done wrong. With the line „and I know where you belong" it safe to assume that the dealmaker can only be either God or the Devil, but the opening strategy with a nice opening offer, followed by baiting and tempting makes us believe it to be the Devil. 'An offer you can't refuse' while ONLY having 'your soul to lose' might not sound too bad, because no one ever considers the meaning of losing one's soul forever. The Devil unmasked triumphs with 'just let yourself go…' At the very end of the song, after repeating the chorus the last verse says 'caught now in two minds' which could point to the person accepting the offer getting torn between accepting and refusing which means he surely loses because the offer can't be rejected and the Devil knows that 'time is always on his side'.

Speaking of the song revisions from the album and the accompanying singles we have to mention the songs "That Girl" (FM) and "Juanita"

(Marshall Fury) that share a link to Adrian Smith or 'The Entire Population of Hackney' project, just like the two previously mentioned B singles. 'That Girl' is a song that has shown the fans how would Maiden sound if they decided to pursue the AOR path. The song, whose authors are Barnett, Goldsworth and Jupp is a classic AOR song with a love theme. Andy Barnett, who was Smith's friend since Urchin days, and later a member of ASAP (Adrian Smith And Project), as well as the co-author of this song once again got credited on the single, but the song was recorded by Adrian, Nicko and Bruce once more, because, according to Nicko McBrain in his famous audio single series 'Listen With Nicko' (part VIII) Steve and Dave did not want to learn to play it. On the other hand Rod Smallwood said that Nicko and Adrian recorded the drums and guitars, with the rest of the band adding their parts later on. Although some attribute the first and original performance of this song to an AOR band called FM, Rod commented that the co-author of the song Andy Barnett originally performed it with 'The Entire Population of Hackney'. Various statements related to who did or didn't record the song within the band indirectly show the tensions that were rising in Iron Maiden, but were fortunately overcome.

The second track from the single 'Stranger in a Strange Land' - 'Juanita' - by Steve Barnacle and Derek O'Neil was also recorded by Adrian, Nicko and Bruce, which could indirectly point to the fact that Bruce had no issues with Adrian and Nicko even though his songs for 'Somewhere in Time' have all been being rejected and that it was mostly Steve with Dave having his back in the whole thing. The song was originally written by a British band from the early eighties called Marshall Fury, but the song - thanks to Andy Barnett again - saw the light of day thanks to 'The Entire Population of Hackney' and later as a B-side single. 'Juanita' is also a love song, although an atypical one. Bruce even tried to make a joke at the end of the track with replacing the chorus lyrics to make it sound sexual: 'never goin' down on Juanita, two fingers at all'. By closing the singles' chapter on this album the importance of 'The Entire Population of Hackney' project waned, but it also marked the end of Adrian Smith's solo songwriting career when it comes to Iron Maiden material. Those were certainly his 'golden years'.

SOMEWHERE ON TOUR

The international tour kicking off just before the album release was considered by many (and talked about in this book) to be the last Iron Maiden tour offering something new, unexpected and conceptually different than anything they did up until then. It has been thirty years since 'Somewhere in Time' as a milestone when the band stopped doing anything new as far as live production goes. I am not saying that they aren't creating an amazing shows, because Maiden live is spectacular every single time, but it's the fans getting tired of the same concept and wanting something new, innovative, different - at least according to social media and networks. Live production has evolved a lot since 1986. and no matter how much we respect the old school approach of the band, we can't help but feel that band was on their way up until 'Somewhere on Tour', and after that tour bringing all the success they could have dreamed of - Maiden just stopped trying.

Before the tour started, Maiden retreated to Germany to prepare the very last details before kicking off the spectacular futuristic 'circus', also filming the live pieces for the 'Wasted Years' video in the rehearsal room. With the tour already underway a well known metal journalist from former Yugoslavia, Jadranka Janković (who lived in London at the time) did a retroactive interview with the band during October for the December issue of the Yugoslav Rock magazine. She was an experienced journalist who witnessed some of the biggest spectacular tours out there, and this was how she decided to announce the interview:

Iron Maiden is doing their British tour at the moment, which is the most vvisited and the highest quality tour in the band's history. They credit the success to their new album 'Somewhere in Time', but also the Yugoslav fans who helped them return to the spotlight with their huge support.

Bruce instantly started talking about his experience from the gigs in Belgrade, Zagreb and Ljubljana. „The Belgrade gig was one of the hardest but at the same time most enjoyable ever. We had nearly a year of live abscence not having to promote 'Live After Death' live. We absolutely

enjoyed our vacation before fully rested storming into the studio to do 'Somewhere in Time'. That's when the problem appeared: Are we going to be able to sound good and coordinated live? Earlier we were doing one tour after another and even though the people presumed that the tempo is killings us it actually helped us stay in shape. This time we let ourselves go a bit and I was honestly concerned with the 'Somewhere in Time' tour, scared that I'll hit the stage only to see frowning disinterested faces. Steve is nervous by nature, he was even worse than me - he kept on repeating that the band has been around for ten years and that the new kids might not like what the previous generations did. He predicted the album to be a flop as well as the tour, presenting in in such a flat way that we started developing phobias from any sort of live performances.“

'Rock' magazine gift cake and wish for sucessful tour in Belgrade. Made by bakery 'Ohridsko Jezero, presented by journalist Tanja Urošević.

„In order to calm us down Rod suggested us picking our starting gigs ourselves and I remember Steve, Adrian and myself going 'Yugoslavia!' all together. The first time Maiden played in your country was the 'Hipodrom' gig in 1981.

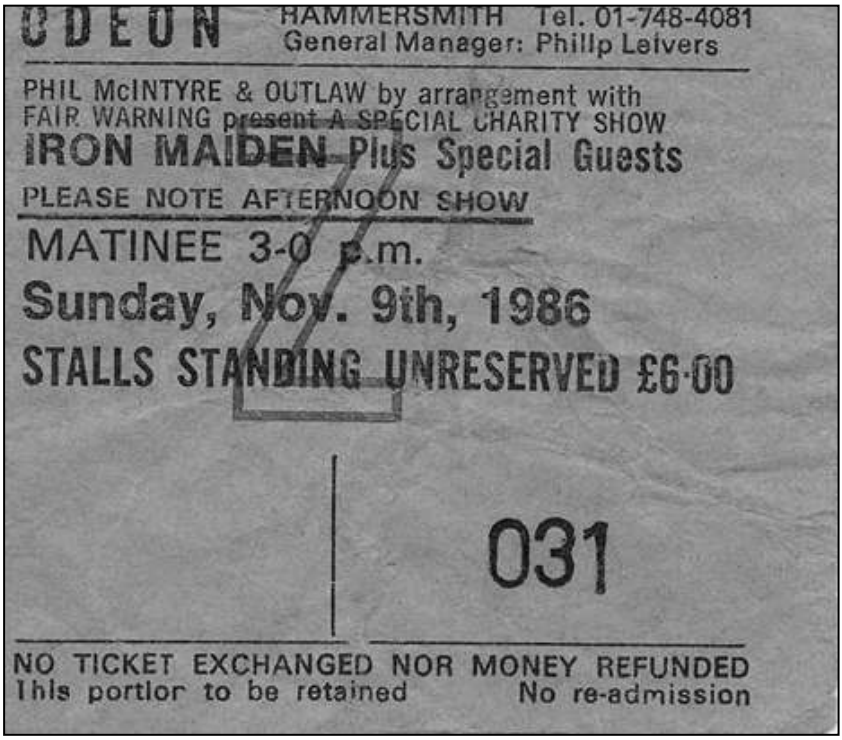
which didn't sound good at all. If they weren't booed back then, they'll surely never be. Besides, in 1984. we had an extremely successful Yugoslav part of the tour and we simply wanted to come here first because this is where we felt welcomed the most. As soon as we arrived in Belgrade we asked about the ticket sales are were happy with the answer we got. To ease the tension I visited the fencing club 'Crvena Zvezda' the night before the gig, and did a bit of fencing with a female member of your country team. If i weren't wearing the protective gear she would have turned me into a Swiss cheese! I expected to just fall onto the bed from exhaustion but instead ended up being completely awake until the morning!

Five minutes before hitting the stage in the Pionir hall I had to change my shirt, cause I was sweating so much! I sang all the songs in a state of trance and all that I remember was the temperature inside and outside the venue being close to a 'hundred' degrees Celsius so we were bathing in our own sweat - I nearly fell over after climbing Eddie's giant palm with my heart racing like crazy. After the huge applause followed with the shouts of approval I remember looking back at Steve who was smiling - that's when I realized we did it. We were ready to play and conquer new territories. You know, we're all a bit superstitious and follow our logic: the morning shows how the day will be, meaning that if the first gig goes well, the whole tour will be flawless. All of the following gigs were amazing which is a proof that we were right all along, with the British tour being sold out long ago and I don't remember us ever sounding this good!

'First time we came to Zagreb (Croatia) we got a big welcome, I think it was around six thousand people there. Ljubljana was a bit hectic, because we had a gig there in 1984. and there was a huge crown surrounding us, starting to throw bottles of beer breaking windows. I guess that forced the organized to raise the security level so our stage ended up being guarded by police officers holding German shepherds on leashes. I didn't care about them doing whatever, but Adrian is deathly afraid of dogs so he wasn't really happy with hitting the stage with them around and it was really funny.

Nicko also went a bit mental in Ljubljana, because about a minute before he sits at his drum kit someone threw a firecracker which exploded right next to the bass drum. The poor fellow didn't realize it was a firecracker - he only saw the flash and the bang. Me, being the malicious man. I am just yelled: „There

goes the drum Nicko, some light exploded and pierced your leather. What are we going to do?!“ He was extremely suspicious towards those special lights ever since Rod wanted them on the stage, so he started screaming desperately: 'Gadsy (Maiden's late bass tech) save me any way you can, I have to start the show!' He was chasing me down the locker room afterwards wanting to break my bones, ha ha. All in all it was a wonderful time and I want to thank the audience once more for that warm welcome. I remember them knowing all the lyrics by heart which means a lot to me! Also big thanks to the Rock magazine editorial staff for the original and beautiful cake. It was a sweet start of the tour.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NO TICKET EXCHANGED NOR MONEY REFUNDED
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Iron Maiden charity show at Hammersmith Odeon, London, England for the prevention of cruelity to children + Paul Samson's Empire and Bad News. November 9th 1986. Collection of Mike Spug Redfern.

After the great start in Belgrade, Zagreb and Ljubljana Iron Maiden embraced the support by both the fans and the media and hurried towards the very pinnacle of their tour, which was the sold out part on the British soil, after British journalists came to Yugoslavia to do a report on whether or not Maiden succeeded to remain a top metal act following their 'World Slavery tour'. The tour was going strong with one success after another, while the bands such as Killer Dwarfs, W.A.S.P., Yngwie Malmsteen, Vulcain, Y & T, Tesla, Bad News, Paul Samson's Empire, Waysted, Vinnie Vincent Invasion rotated as the opening acts for Maiden depending on the gig location.

This tour featured a couple of unusual gigs. The first one was a matinee with Maiden doing a three o clock gig together with Paul Samson's Empire and the Bad News (see the ticket on page 167.) at the London's Hammersmith Odeon on November 9th 1986. which was a gig supporting the humanitarian cause fighting cruelty against children. That's the year Maiden played six consecutive gigs at the same venue (Hammersmith Odeon) in London, which is an absolute UK record throughout all Maiden tours. The second special gig was at Drammen, Norway because the Norwegian authorities banned W.A.S.P. as a support act due to their music 'being a bad influence on the youth'. This is a weird decision, considering everything that Norwegian metal brought us in the future with the same authorities expressing pride while branding the music. The third gig happened on February 17th 1987. at Long Beach Arena in Los Angeles, being the only time that 'Sheriff of Huddersfield' was played live as a birthday surprise for their manager Rod Smallwood. That moment is obviously forgotten, because it's impossible to find any footage of it on the Internet. The only Maiden festival appearance was in San Jose, California on their famous 'Day of Green' event, ending the tour with an impressive number of seven gigs in Japan. Bruce was very proud with the fact that Maiden is going to play for the first time using solely their own production without renting anything, becoming the first major metal act to do that in Japan, even saying it in a TV interview.

This tour featured an amazing set list and it's a real shame that there never was an official live recording. As many as 17 songs with 4 encores, together with a brilliant instrumental piece which was analyzed thoroughly in this book. The guitar solo part of it, called 'Walking on Glass' is considered the highlight of each gig of that tour by many, and it's interesting to note that even that song has its roots in 'The Entire Population of Hackney' being performed without the

'Walking in the Air' theme, before 'Silver and Gold'. Curiously enough, in the interviews 86/87. the band members remember suggesting a recording of the live video from the tour to Rod, being fascinated with everything they experienced, but he rejected the idea thinking it would be a stupid move immediately following 'Live After Death' album. This was the set list:

Intro: Theme from Blade Runner, 'Caught Somewhere In Time', '2 Minutes To Midnight', 'Sea Of Madness', 'Children Of The Damned', 'Stranger In A Strange Land', 'Wasted Years', 'Rime Of The Ancient Mariner', Guitar solo - 'Walking on Glass', 'Where Eagles Dare', 'Heaven Can Wait', 'Phantom Of The Opera', 'Hallowed Be Thy Name', 'Iron Maiden' + encore; 'The Number Of The Beast', 'Run To The Hills', 'Running Free', 'Sanctuary'

Besides 'Loneliness...' being played only once, these are the songs that were played only a handful of times: 'The Loneliness Of The Long Distance Runner', 'Flight Of Icarus', 'Wrathchild' and 'Sheriff of Huddersfield'.

This tour was sold out quickly, with the venues being large halls exclusively. Only a couple of gigs got cancelled, like Ipswich (UK) with Bruce having a bad cold, then Rome, Bologna and Padova due to organization related issues. The only show that got cancelled because of bad sales was Beaumont, Texas (USA). Prior to the Ipswich gig that ended up cancelled because of Bruce having a bad cold, there was a second consecutive Sheffield gig where Bruce was barely managing the vocals while asking for support from the audience, and getting a huge applause of approval. That gig is one of the weirdest Maiden performances of all times, including the early days when police arrested Paul Di'Anno so Steve had to take over the vocal duties. That gig can be found on YouTube and I will put down a link for you to check out 'Children of The Damned' featuring Bruce explaining what happened to him.

www.youtube.com/watch?v=3klLT4CBiII

'Somewhere on Tour' had seventy three confirmed gigs on US soil alone even though they decided it's not going to be as big as the previous one. If we compare it to the 'The Book of Souls World Tour' today it turns out that the US part of the 'Somewhere on Tour' was bigger than the massive (grandiose according to the band's PR) worldwide tour of 2016.

The cover features Eddie roaming the remains of a devastated tiny planet, and it's a darker version of the famous 'Little Prince' illustrations and acts as if he wants to repeat the famous quote from the book: 'No one can get anywhere if continuing to walk forward'. This album and the tour with all the success and glory driving the band forward even today is more than enough to prove it.

There are numerous bootlegs from this tour, with almost every gig having its own. They deserve a book of their own with the detailed, complex descriptions, quality analysis, set lists et cetera. This is why I will leave that data for one of my future books. This tour featured an extreme amount of the accompanying merchandise, just like the record itself. The album theme turned out to be a perfect choice as far as the sales go and not just speaking about back in the day - 'Somewhere in Time' iconography is used even today (check out Ed Phones design for example). If I decided to include it here, this book would surely be more than fifty pages longer. That's why I'm going to leave that for my special Maiden memorabilia inspired book coming in the near future, but I am going to talk about another one from the 'No, we're not an English rock band' shirt series. This time it was the 'Rocket scientists from Leytonstone'. Alright, you all know that Steve Harris was born and raised in Leytonstone which makes it related to the band also, but I'm sure that rarely anyone if anyone at all managed to figure out the connection between this particular tour 'event shirt' and the 1962. movie 'The Iron Maiden'. It's a charming comedy featuring a supersonic plane and rocket designer as well as a traction engine enthusiast who creates a powerful steam engine for racing purposes, naming it 'Iron Maiden'. Even more strange, that engine has a 'FX6661' sign on it. If we know the Maiden's flying fortress 'Ed Force One' and the number of the 'Flight 666' we can be almost sure that there is no such thing as a coincidence.

Echoes of the tour that passed were caught for a brief moment by the band 'Marillion' on their Wembley Arena gig on November 5th 1987. which was a part of their 'Clutching at Straws Tour', when they invited guest musicians including Bruce Dickinson, Nicko McBrain, even Janick Gers, who, I doubt, ever even dreamed of becoming a member of Iron Maiden one day. This charity gig was raising money for Muscular Dystrophy in the presence of His Royal Highness Prince Edward. Nicko, Janick and Jimmy Bain of Dio performed 'Incommunicado' and 'The Boys Are Back in Town' of Thin Lizzy; Bruce, Nicko and Janick played Mott the Hoople's 'All the Young Dudes', which Bruce later ended up recording with Janick for his solo career, having to read the lyrics from a 'cheat sheet' in this particular case. The three of them ended up performing The Spencer Davis Group's 'Gimme Some Lovin'. The great finale happened during 'Gimme Some Lovin' where Bruce and Fish went on to perform a duet singing 'A Little Help From My Friends', which can also be found on YouTube.

Bruce and Janick on stage with Marillion and scan of concert ticket. Taken from www.geoffwebb.weebly.com website.

You could have already felt the winds of change starting to blow slowly, together with some new friendships forming as well as the songs which ended up recorded on Bruce's solo albums. 'Somewhere on Tour' 86/87 was a major success. Not only did it manage to bring Maiden back on top following the success of their epic previous tour, but even managed to raise the bar even more, creating the path for them culminating in 1998, giving them enough credit for all the later years where they didn't try as hard production wise. Maiden successfully conquered the world from Serbia to Tokyo, to quote a funny old Serbian saying.

SOMEWHERE ON TOUR 86/87

SEPTEMBER

10 BELGRADE, Pionir Hall
11 ZAGREB, Dom Sportova
12 LJUBLJANA, Tivoli Hall
14 VIENNA, Donauinsel
15 GRAZ, Eisstadion, Liebenau
17 BUDAPEST, MTK Football Stadium
19 KATOWICE, Zabrze Makoszowy
20 WROCLAW, Halla Ludowa
21 POZNAN, Arena
23 GDANSK, Olivia
24 LODZ, Halla Sportowa
25 WARSAW, Torwar

OCTOBER

3 OXFORD, Apollo
4 ST. AUSTELL, Cornwall Coliseum
6 CARDIFF, St. David's Hall
7 CARDIFF, St. David's Hall
8 BRISTOL, Colston Hall
10 MANCHESTER, Apollo
11 MANCHESTER, Apollo
12 LIVERPOOL, Empire
14 LEICESTER, De Montford Hall
15 SHEFFIELD, City Hall
16 SHEFFIELD, City Hall
18 IPSWICH, Gaumont
20 NOTTINGHAM, Royal Centre
21 BRADFORD, St. George's Hall
22 HANLEY, Victoria Hall
24 NEWCASTLE, City Hall
25 NEWCASTLE, City Hall
27 EDINBURGH, Playhouse
28 EDINBURGH, Playhouse
30 BIRMINGHAM, Odeon
31 BIRMINGHAM, Odeon

NOVEMBER

1 BIRMINGHAM, Odeon
3 LONDON, Hammersmith Odeon
4 LONDON, Hammersmith Odeon
5 LONDON, Hammersmith Odeon
7 LONDON, Hammersmith Odeon
8 LONDON, Hammersmith Odeon
9 LONDON, Hammersmith Odeon
12 HELSINKI, Ishallen
14 STOCKHOLM, Isstadion
15 GOTHENBURG, Skadinavium
17 DRAMMEN, Drammenshallen
18 MALMO, Isshal
20 OFFENBACH, Stadthalle
21 STUTTGART, Boblingen Sporthalle
22 HANNOVER, Eilenriedehalle
23 LEIDEN, Groenoordhal
25 ESSEN, Grugehalle
26 MUNICH, Rudi-Sedlmayer-Halle
28 BRUSSELS, Forest National
29 PARIS, Salle Omnisports de Bercy

DECEMBER

1 BARCELONA, Palacio Municipal de Deportes
2 MADRID, Real Madrid Pabellon
3 MADRID, Real Madrid Pabellon
5 LISBON, Cascais Hall
7 TOULOUSE, Palais des Sports
8 CLERMONT FERRAND, Maison des Sports
9 LYON, Palais des Sports
11 NUREMBERG, Hemmerleinhalle
12 LUDWIGSHAFEN, Eberthalle
13 LAUSANNE, Halle des Fetes Palais de Beaulieu
15 TURIN, Palasport
16 MILAN, Palatrussardi
17 FLORENCE, Palasport
18 NAPLES, Palasport

JANUARY

7 HAMPTON, VIRGINIA, Coliseum
8 LARGO, MARYLAND, Capitol Centre
9 PITTSBURGH, PENNSYLVANIA, Civic Arena
11 TROY, NEW YORK, RPI Field House
12 NEW HAVEN, CONNECTICUTT, Coliseum
13 PHILADELPHIA, PENNSYLVANIA, Spectrum
16 JACKSONVILLE, FLORIDA, Coliseum
17 MIAMI, FLORIDA, Sportatorium
18 LAKELAND, FLORIDA, Civic Centre
20 ATLANTA, GEORGIA, Omni
22 DALLAS, TEXAS, Reunion Arena
23 AUSTIN, TEXAS, Frank Erwin Centre
24 BEAUMONT, TEXAS, Civic Centre
26 LUBBOCK, TEXAS, Coliseum
27 NORMAN, OKLAHOMA, Lloyd Noble Centre
28 TULSA, OKLAHOMA, Assembly Civic Centre
30 HOUSTON, TEXAS, The Summit
31 SAN ANTONIO, TEXAS, Convention Centre Arena

FEBRUARY

1 CORPUS CHRISTI, TEXAS, Coliseum
4 WICHITA, KANSAS, Civic Centre
6 DENVER, COLORADO, McNichols Arena
8 SALT LAKE CITY, UTAH, Salt Palace
10 TACOMA, WASHINGTON, Dome Arena
11 PORTLAND, OREGON, Coliseum
13 SACREMENTO, CALIFORNIA, Arco Arena
14 SAN BERNARDINO, CALIFORNIA, Orange Pavillion
16 LONG BEACH, CALIFORNIA, Long Beach Arena
17 LONG BEACH, CALIFORNIA, Long Beach Arena
18 LONG BEACH, CALIFORNIA, Long Beach Arena
21 OAKLAND, CALIFORNIA, Arena
22 FRESNO, CALIFORNIA, Selland Arena
24 SAN DIEGO, CALIFORNIA, Sports Arena
25 PHOENIX, ARIZONA, Vets Memorial Coliseum
26 TUCSON, ARIZONA, Community Centre
27 EL PASO, TEXAS, Coliseum

MARCH

1 FORT WORTH, TEXAS, Coliseum
3 ALBUQUERQUE, NEW MEXICO, Tingley Coliseum
5 OMAHA, NEBRASKA, Civic Centre
6 KANSAS CITY, MISSOURI, Municipal Auditorium
7 ST. LOUIS, MISSOURI, Kiel Auditorium
9 MADISON, WISCONSIN, Dane County Coliseum
10 MILWAUKEE, WISCONSIN, Mecca Arena
11 CHICAGO, ILLINOIS, Rosemont Horizon Arena
13 CINCINATTI, OHIO, Gardens
14 CLEVELAND, OHIO, Richfield Coliseum
15 BATTLE CREEK, MICHIGAN, Arena
17 SAGINAW, MICHIGAN, Auditorium
18 DETROIT, MICHIGAN, Joe Lewis Arena
19 INDIANAPOLIS, INDIANA, Market Square Arena
21 TORONTO, CANADA, Maple Leaf Gardens
24 MONTREAL, CANADA, The Forum
25 QUEBEC CITY, CANADA, Coliseum
27 UTICA, NEW YORK, War Memorial
28 EAST RUTHERFORD, NEW JERSEY, Meadowlands
30 PROVIDENCE, RHODE ISLAND, Civic Centre
31 WORCESTER, MASSACHUSETTS, Centrum

APRIL

2 NEW YORK, NEW YORK, Madison Square Gardens
4 CHARLOTTE, NORTH CAROLINA, Coliseum
5 GREENSBORO, NORTH CAROLINA, Coliseum
7 BALTIMORE, MARYLAND, Civic Centre
9 UTICA, NEW YORK, Arena
10 BUFFALO, NEW YORK, Municipal Auditorium
13 ROCHESTER, NEW YORK, War Memorial
14 TOLEDO, OHIO, Sports Arena
15 COLUMBUS, OHIO, Ohio Centre
17 MINNEAPOLIS, MINNESOTA, Arena
20 WINNIPEG, MANITOBA, Arena
22 EDMONTON, ALBERTA, Northlands Coliseum
24 CALGARY, ALBERTA, Corral Arena
26 VANCOUVER, BRITISH COLUMBIA, PGE Coliseum
28 RENO, NEVADA, T.B.A.
29 LAS VEGAS, NEVADA, T.B.A.
30 SAN FRANCISCO, CALIFORNIA, T.B.A.

MAY

2 LOS ANGELES, CALIFORNIA, Irvine Meadows
11 NAGOYA, Shi Kokaido
13 TOKYO, Budokan
15 TOKYO, NHK Hall
17 KYOTO, Kyoto Kaikan Daiichi Hall
18 HIROSHIMA, Koseinenkin Kaikan
20 OSAKA, Festival Hall
21 OSAKA, Festival Hall

DAVE LIGHTS

In the *Kerrang! Classics* magazine, Dave Beazley, better known as Dave Lights, proudly holds a spot among the 100 biggest rock icons of all time. After all, it were his facial characteristics that created the legendary zombie Eddie, who has been a member of Iron Maiden since the late '70s up until today. But, Dave is much more than just that, his creations of light have left people all around the world breathless. He has worked with Maiden from their early days until 1987, and today he's still on top of the lighting game.

"Let there be light", said the Almighty while thinking of Dave Beazley, the master of lighting. He was born in 1949 as Beazley, but is mostly known as Dave Lights, it's understood why. He got his reputation as a top-class stage lighting engineer while working with top names from the music world, and maybe his artistic name was necessary for him not to be confused with an illustrator of the same name. He is present on the Internet with his Facebook page (www.facebook.com/dave.lights.5) and is so popular among rock and metal fans that he has his own fan club. By serving as a model for Iron Maiden's mascot and an undisputable icon of rock music, Eddie, he unwillingly became a cult persona. He was tied to Iron Maiden from their beginnings until 1987, and in his career he has designed lighting schemes for Prince, The Cult, UFO, Dio and so on. He has also done work for MTV Awards, Bollywood Awards in the Dome, Brit Awards in Crystal Palace, TFI on Channel 4, Hit Studio International, Fuji TV, The Beat, and so on. There are also his unforgettable creations for Hampton Court, Wembley Arena – The Final Ball (the closing down ceremony for London's Wembley stadium), New Year 2000 at Greenwich, Princess Diana's memorial concert, etc. Alongside his rich rock history, he has done work for major dance projects, such as the Underworld at Camden, Rain Dance, Creamfields and many similar events. He has worked as the lighting engineer for four years at the London Astoria, where he has collaborated with such stars like Kylie Minogue, Chaka Khan and others.

With his motto "Light up life!" he is still showing that he's as playful today as he was in his younger days, and that he's ready for new challenges. Dave is always willing to participate in humanitarian projects, so he's always glad to help on Clive Aid projects, as he was more than willing to be a part of this book. Although I managed to catch him just before he went on to UFO's The Monkey Puzzle 2008 Tour in the United States, he gladly spoke of his life with Maiden, especially his relationship with Steve Harris, and offered some interesting photos. If you imagined a lighting designer to be a groomed and strictly business-oriented person, Dave Lights will dissolve all of those illusions. His legendary photos with messy hair and jaws wide open are still wanted on the Internet, and a signed photo of him posing as the model for Eddie will get you a substantial amount of money. He is divorced and has two beautiful daughters, Eliza and Alana.

Business has tied him to Steve Harris from the very beginning, he was the promotor of Steve's first gig with the band Gypsy's Kiss, when they played at the battle of the bands in a local church hall. The band was named Gypsy's Kiss because it's cockney rhyme for the word "piss". Dave met Steve for the second time thanks to his ex-wife Kim – she was a friend of Harris' girlfriend at the time, now ex-wife, Lorraine. Dave left home when he was just 15 years old and lived at the vicary, and Lorraine asked Kim to ask Dave if her boyfriend 'Bomber' Harris could have rehearsals with his new band there. The new band was called Iron Maiden, and so began the story of their 11-year long cooperation. When the band started playing more concerts, Dave offered his services as the lighting designer, because he was going to an interior design course at the time and thought he could give it a shot. He soon realized that it was going to be the ideal job for him. Seeing that neither he nor the Maiden boys were satisfied with renting out the light show, they decided to design and build their own set, so they could save money in the long run and give the fans at all shows an equally good experience. As the tours grew, Maiden went "across the pond" – American venues offered a lot more equipment during the '80s than the European ones, so owning your own equipment was a great thing. All of the fans, from the Eastern Bloc, behind the Iron Curtain, across the USA and Japan could witness the same Maiden show. Dave created a special movable set of lights, which was a unique thing at the time, and added to the remarkable

show that Maiden was famous for. Nevertheless, Dave will say that Prince and Ronnie James Dio are the biggest artists he had the chance to work with, who know what they want at all times. Maybe the fact that he omitted Maiden from this list is due to something that happened in the mid-90s, after which he tore all connections with the past and sold all of his Maiden memorabilia. He was approached by the management and asked whether he wanted to remake the spectacular shows from the 80s – even back then there were plans to do the tours that eventually took place in 2005 (the *Early Days* tour) and 2008 (the *Somewhere Back In Time* tour) – he accepted the offer with great enthusiasm and spent four months in careful preparation since the technology had greatly changed in the meantime, and a simple "copy-paste" wasn't an option. Just three weeks prior to the start of the tour, Dickie Bell, the production manager who retired recently in 2008, came to him saying that the plans were changed and gave him completely different instructions and a list of equipment to order from a different manufacturer, which was changed by the production staff without Dave's participation. This was the point at which he snapped and discontinued the cooperation with Maiden because he didn't want to do something he didn't agree upon, so he sent them the bill for four months' time that was wasted. At that time, his daughter Alana was to enroll in college, and Dave was broke because he had turned down other offers, so he had to auction off his Maiden memorabilia to pay for his daughter's education.

The thing that got to him the most was the fact that his name was used for publicity before the tour had started, and the lighting design wasn't his at all. After that, he decided to cut all the strings of old memories and everything that tied him to Iron Maiden since the earliest days, and turned a new page in life. He mentioned that he knew how some of the band members were upset when he sold everything, including the first Eddie's original stage mask, but if they wanted to know what had really happened, they could have given him a call and heard the entire story, which they possibly didn't know anything about at the time.

When he left Maiden, he went into lighting rave parties. He says that was the time when the illegal rave scene started to rise, and something as new

and alternative like that was very challenging, as was the New Wave of British Heavy Metal in the mid-70s. Nevertheless, the moment in his career that he's most proud of is lighting Greenwich for New Year's Eve 2000.

He prefers the green color, for which he claims that it's the color of God. It's in the middle of the spectrum, so it can be combined with others and optical illusions can be created – with regular rhythmic swappings of red and green an illusion of motion can be created, although the object isn't really moving, he says.

In an interview, when asked where he sees himself in five years, he replied: "Maybe this isn't the answer you expected, but I'll be happy if I'm still alive."

DAVE LIGHTS AND 'SOMEWHERE IN TIME'

The following article about Dave lights together with the interview were included in the 'Clairvoyant', a book about Steve Harris which saw the light of day in March 2011. Dave Lights is an extremely important figure when speaking about 'Somewhere in Time' because his creative touch on the stage is what's responsible for the light set looking so futuristic and still unmatched after all these years. Thirty years later, in the times of modern LED technology, it takes just one look at any of the Ross Halfin photos to realize how Dave presented us with future way better than people are able to picture it today. 'Somewhere on Tour' was his last tour with the band and marked the end of his 'light adventures'. Time will show that Dave's work was copied but (according to the fans) he was never matched. I decided to add some new details to this interview and publish it here also. It contains the complete summary of his work with Iron Maiden, with a special part about his relations with Steve Harris, but I tried to pay additional attention to the 'Somewhere in Time' album and the tour. This is for those who didn't read the book about Steve not to be denied the interview which I am very proud of..

Somewhere On Tour 1986 light design was special

On a stormy afternoon, the day before Easter, as we agreed with Dave's agent Rina, he cheerfully answered the phone after our several unsuccessful attempts at reaching him at various numbers we were given. He had to miss an Easter party in a rural part of England he was planning to go to with his friends. When we finally called his home number, he didn't pick up. We almost gave up, commenting how it'd probably be easier to reach the president, at which moment Dave answered. The explanation was simple. "I took a little nap on the couch, in front of the TV". Since Dave was the first person I talked to while working on this book, I decided that he'll be the one to open the book. If there's a person besides Steve Harris who could, in great detail, tell the history of Iron Maiden since the very beginning up to 1987, then it's, without a doubt, Dave 'Lights' Beazley, the man who inspired the creation of rock music's most famous monster, Eddie.

Uh, it was a long time ago, but I still remember those earliest days of Maiden, and even things before it. As I had left home when I was 15 and lived in a kind of squat owned by the local church, in 1975 I participated in the organization of a local battle of the rock bands, which was held in the church hall. I remember that the band Flash won that time, it was made up from young kids, like the Partridge Family, very cheesy, and Steve's band Gypsy's Kiss came in second, which was a pretty nice success back then. He looked pretty self-confident even back then and he impressed me, but I had seen him a couple of times before in local bars, in the Bridge House pub in Cadding Town, which was a popular place for young people of our musical preferences. Many bands played there, including Iron Maiden later on, and Steve used to come and watch other bands play, absorb all the new things from the alternative world. For example, he noticed Dennis Stratton who played in the band RDB at the time. These are my first impressions of him, I knew him from seeing him in those places, but nothing more.

Our friendship started because I knew Lorraine, his now ex-wife, who was his girlfriend at the time, who went to school with my ex-wife Kim. Anyway, she lived behind the corner of my street, so I had to know her. She approached me one time, after having said the same to my girlfriend, that

she was dating a guy named Steve who had a band and was looking for a place to do rehearsals. She knew I was sleeping in the church rooms, in the vicary, which was my squat, in a sense. You know, it wasn't a small space, on the floor there were twenty bedrooms, two large reception halls and so on, so it was ideal for band rehearsals. So, her boyfriend was Steve Harris, the band was Iron Maiden, and they used the hall for a good year and a half and played quite often. And, I'm gonna tell you this... Wow, the band impressed me at the first rehearsal.

Right after having heard them, I knew they were going to be big. They were completely different from the bands that were popular at the time. Punk was really big in England back then, as were the big stadium rock attractions. The music that we played could be heard in small, smoky pubs, but Iron Maiden were different from the very start. We didn't just offer a concert, we offered an attraction, different lighting, a show and a performance, and no one had that, so the word got out quickly and people were coming to see that. I always came in with some crazy ideas that the band accepted, I made my own "do-it-yourself" pyro box. We stacked boxes and boxes of it, almost an entire container, with various kinds of sparks and fire. It was all home made and we're lucky not to have gotten killed, all of us. Danger followed us all the way. And, oh yeah, just to mention this, I was around seventeen at the time, as was Harris, seventeen, eighteen. I have realized just now how shockingly young we were.

But, the word spread fast. Even after the very first Iron Maiden gig, exactly on Christmas Day in the Cart & Horses pub, the word got out all over East End of a new young attraction. After that first show, we played there often and got a following pretty quickly, they followed us from pub to pub, and once you get such a following, the word spreads quicker and you have new people coming in very fast. Soon it came to that people wanted to have us on tape, so we recorded the Soundhouse Tapes. Back to Cart & Horses. It was a pretty large pub, it could fit about a 150 people, but it slowly became too tight.

Then, suddenly, Rod Smallwood, the current manager of the band came in. He was a lot older than us and that scared us in a way, but we also started to

think about fame. "Wow, he's a professional, we'll become popular, if he didn't see something in us, he wouldn't be interested in us". Our eyes glowed and we could see the top of the world already. You know, in that part of your life, everyone dreams of something; someone wants to be a football player, someone a rock star, an actor and so on. With Rod asking us if we wanted him to manage us, we almost saw ourselves at the top, but that was just the beginning of a bumpy road.

As the days passed by, Steve and I were bonded by true friendship and I wasn't just the guy who gave them the rehearsal space. I was going to college, studying for an interior designer, and at the same college Steve was studying to be a draftsman, you know, in architecture. He probably had a steady arm because of it, which helped him design the Iron Maiden logo, which is very famous in the world today.

Steve Harris and Dave Lights. Courtesy of Steve Newhouse

Interesting enough, while working with them, my ideas were always met with approval. Not one of my innovative suggestions was turned down, but I wasn't the one who spoke everything that came to mind. We worked as a team and adjusted to things as we went along. Step by step, we were making our own light show, which we could then carry with us and give everyone the same show, regardless of it being in USA or in a lot smaller venues in Europe.

Steve, who is often labeled as a control freak, never interfered with my work, except for the time when I got into major problems and psychological crisis after my divorce. You know, my job was very stressful, because it's not as fancy as it seems, especially after the *Powerslave* album, when things got really massive and huge. My job wasn't like Derek's *(Derek Riggs, album and single cover designer, t-shirt illustrations etc.)*, who brings in his illustration and that's it for him. I had to design the lighting before the tour, supervise the construction and removal every day during the tour, make sure that nothing gets broken, have everything function perfectly, gig after gig. There's also planning the budget, not overstepping the expenses and everything else. But, my divorce hit me very hard and I slowly started using drugs and alcohol, which were then combined with my depression and psychological crisis. Yes, I was really sick back then. Had I continued doing it, I'm convinced that I would have killed myself sooner or later. Steve, luckily, saw all of it and one day he told me that he thinks it would be best for me to leave the Maiden crew, get some rest, calm down, because he noticed that the lifestyle was killing me. So that's the only time when Steve interfered in my work, if you look at it like that, and saved my life by doing it. I believe that either him or someone else from the band talked to the management, which reacted urgently. They called me in the production office and Tony Wiggins told me that he thought that the smartest thing for me would be to go home. They sent Jim Sullivan to pick me up, he was in the security team if I remember correctly, he drove me to the airport and sat me on a plane to England. That's how my story with Iron Maiden ended.

In all the years I worked with them, it's hard, really hard to pick a favorite lighting design, they were all special in a way, but I couldn't rate the shows just by that one factor. The light effects should be also viewed in a way that

the fans respond to it. Poland was fantastic, for example, as were the shows in the ex-Yugoslavia *(Zagreb, Belgrade, Ljubljana)*. The crowd was unbelievably good there. But if I had to pick something, I'd say that the *Somewhere On Tour* 1986 design was special because the light effects were so clean and sharp, almost surgical-like. At that time we had a few secret, small gigs, such as the one at the Marquee, which remained in my memory, watching from my job's perspective, but on the other hand, the Madison Square Garden show was also one of the more special ones.

Watching from a distance today, I've noticed that a lot of my early work with Maiden can be seen in their newer lighting constructions. Everything they tried to do was already seen on previous tours. I remember, a couple of years ago, I think it was at the Download festival, they tried to copy the well-known triangles from the *World Piece Tour*, but I don't think they managed to completely pull them off. Now, I wouldn't talk about their designers, but about the technology they use. Nowadays everyone has switched to computerized light sets, and when I watch shows today, not just Maiden's, it has lost its soul. You know, a computer doesn't have the sensibility to feel a band play, it's just programmed for every second, and a band can't always play at the same tempo, it depends on the atmosphere, the audience and a lot of other factors, so sometimes an effect is a little bit early or late. I mean, it's all very nice, millions of lights, large screens and everything, but I repeat, there's no human hand involved anymore, you just push a button and the computer gets going, which doesn't just take away from the lighting, but also presses the band, makes it very difficult to improvise, and if there's any improvisation, it's timed and pre-planned. That's my biggest remark about today's lighting, not just Maiden's, but globally. I never wanted to work like that, and even today I don't. When I invented the mobile lighting rig, which was a world-class innovation at the time, I did it to adjust to the song atmosphere by lowering the ceiling closer to the musicians. I noticed that Maiden use it on tours even to this day.

In the mid-90s Maiden were thinking of doing these retrospective tours, so they invited me to rejoin them and bring the old spirit back to life. I need not say that I agreed with joy, although at the time I was working with UFO, touring with them. In earlier interviews I already explained that everything

infamously fell apart and I sincerely doubt that any of the band members, especially Steve, knew anything about what had transpired. Had he known, maybe things would have played out differently. It was my intention to go and have a talk with Steve, because, at the end of it all he was still my friend, but Dickie Bell *(the production manager, was with the band since 1980, retired in 2008 after the Australian leg of the* Somewhere Back In Time *tour)* got in the way and treated me very badly. You know, I was with this band on numerous tours, since the very beginning and did a lot of stuff with them, which is a thing I'm very proud of. When he called me in the office, I was treated like someone whom they have met for the first time. Before all that, I was contacted by the band, specifically by Steve and Rod, who explained to me that it wouldn't involve just one show or tour, but that it would be an entire project. As you know, I was on tour with UFO, which I had to abandon, along with my other plans, in order to focus on four months' time of the Maiden project. Near the end of it, Steve gave me a call, asking if I was finished, to which I answered yes. He asked me to come to his place and show him the designs, so I did. The following day I was called by Dickie who angrily told me that I shouldn't have shown the designs to Steve, but to him, so he could review them. I mean, Steve Harris called me and asked to bring him the projects, what should have I done, told him no? Anyway, I decided to let it go, thinking it wasn't worth getting upset about, and not say anything about it to Steve. Then, just three weeks before the start of the tour, Dickie approached me, informed me they had changed the lighting manufacturer, gave me their equipment catalog and told me to make something out of it. I replied to him with something like, "Hey, that is not what I agreed upon with the band," and realized immediately that it wasn't going to work. The problem wasn't with the new manufacturer, but the attitude pointed towards me. I thought about it and realized that I didn't see myself as a part of that team anymore, so I turned the job down and sent them the bill for four months' of wasted time. You know, my daughter was starting college and I needed to pay for it all. From that moment I decided to let the past and the memories go, and some time later I auctioned off all of my old Maiden memorabilia, including Eddie's original mask.

Lauren Harris, his daughter, I have known since she was born, and now she's grown into a beautiful young girl, and I have no doubt she could accomplish things in the rock business. I haven't seen her live, although I wanted to. She is, as far as I know, touring with Maiden now, and I wish her all the best in her career. I remember Steve showing me something on the computer during one of the meetings, her MySpace or Facebook page, I think. To be honest, it's a bit too weak for my taste. I expect more energy and fierceness from a young girl with her pedigree.

Dave Lights reincarnating as Eddie. Courtesy of Dave Lights

I'd also mention Eddie, who is inevitable when the story is either about Maiden or about me. My idea for Eddie was based on an old joke about a child born with just a head, no body, whose parents decided to give him a body for his 18th birthday. When they approached him and told him they had a very special gift for him, he responded with "No, not another bloody hat!" That's where the idea came from, of a head that was supposed to be behind the drummer, and during the lines "See the blood begin to flow" in the song "Iron Maiden", fake blood was to come pumping out. That's where Clive, actually, no, Ron, the previous drummer, was the first victim, since the blood or whatever used to pour out on him and his hair. Poor bastard, ha, ha! It isn't a secret that I had a friend from the art academy make a model of the head according to my face, so in a way I'm the real Eddie, ha, ha! Just to be clear, it's the first Eddie that can be seen on the rear cover of the first

Maiden album LP. Derek Riggs came with the idea for his face later on, and you'll be able to see on the pictures that I'll send you who his model was. (laughs)

Heavy Metal: Lighting designer Dave Lights poses with a mask made for rock group Iron Maiden, which was modelled on him. It is being auctioned by Bonhams in London next week

Dave Lights and Eddie, newspaper article. Courtesy of Dave Lights

An interesting thing is that, in spite of Iron Maiden, heavy metal, Eddie in his back yard and all things related, Steve doesn't like to talk about ghosts because he's afraid of them. You know, the place where I lived, as I told you earlier, was a big church building, and when we spent the nights there, we used to talk about ghosts and similar things, because, you can imagine living in such a place, or a similar place. It all looks scary at night, so we used to think up all kinds of twisted stories. One evening, Steve, Lorraine, Kim and I were sitting in the living room, joking around, telling ghost stories, drinking tea and so on, and when it was time for them to go, I went and hid behind my front door which had a curtain to keep the warm in, and my toilet was right next to it, they were tapping on the door, going "Dave, Dave, we gotta go, okay?", and I was like, quiet. Then he pulled the curtain back and I was standing there with the Eddie mask on. He pushed both Lorraine and Kim out of the way, running back towards the living room, as quick as possible, swearing at me, because I was laughing, obviously. So, yeah, he doesn't like to be scared! (Laughs)

In spite of all those practical jokes, and everything that happened between me and the band after our business came to an end, I can say that I have remained in good relations with Steve. I spoke to him in 2007 briefly over the phone, I've tried to speak to him a couple of more times, but he's such a busy man. I mean, if he's not in Portugal, he's doing other bits and bobs, he's just a very busy man. I wanted to talk to him prior to him going away on the tour, just to say "Have a good tour" and all the rest of it, but, you know, never got the chance.

The idea for this book, and its humanitarian intention are a great thing. I'm not an employee of Clive Aid, but whenever they need something and I'm in London, I'll always help, whether it's pressing some buttons or doing lights, or whatever. Clive lives down the road from me and we're good friends, after Maiden we worked together on other projects. We are quite close.

A couple of days after this interview I'll be going to the USA, on the American tour with UFO. They're not the biggest rock band in the world, but they're fucking close, and if you ask me, I personally think they're the most underrated band in the rock world in general.

You should also know that I'm always ready for new challenges and despite the fact that I've worked with numerous famous names, I'm always ready to work with a new exciting band. But, I'm very picky when it comes to music, so I might not like a lot of them. As an employee of the Astoria I've seen many rising talents and you never know when you'll like someone so much that you'll want to work with them. I'm currently working with the girls from Girlschool, which is a reformed group from the eighties. Their guitarist Kelly died recently, but they've recovered and are starting fresh, doing a tribute thing for her. We'll be supporting Dio at a couple of gigs and we'll be playing Wacken, and that's when I'll get to see Maiden on this epic tour, whose light effects are supposed to be based on those from the Powerslave and Somewhere In Time tours. Need I mention that I originally designed them? Ha, ha! That is going to be the first time I see Maiden on this tour, so I avoid the newspapers. I like to be surprised and I'm really interested to see what they've done.

Although my last name is Beazley, everyone knows me as Dave Lights, and that's how they've credited me on Maiden's albums. I don't recall exactly how I got the nickname, but it was in one of the bars during the tour. Dave Murray was called Dave or Davey, and since there were three Daves, me and another one who was the driver, I'm not sure what we called him, but it was kind of logical to call me Dave Lights, so it stuck.

With cordial greetings and his promise of sending his pictures that you can see in the book, I said goodbye to Mr. Beazley. What a great man!

Dave 'madman' Lights in his standard Eddie pose. Courtesy of Dave Lights
Next page: DaveLights early Maiden lighting rig back in 1977 and his final Iron Maiden lighting rig (1886/87). Kith Wilfort and probably Ross Halfin pic.

IRON MAIDEN

WHAT IF...?

Can you remember these verses?

We all came out to Montreux
On the Lake Geneva shoreline
To make records with a mobile
We didn't have much time

That particular 'mobile' mentioned in the famous 'Smoke on the Water' is no other than 'The Rolling Stones Mobile Studio', the legendary truck mobile studio owned by the Rolling Stones. Within that mobile technological wonder the Rolling Stones recorded their albums, but also Bad Company, Bob Marley, Deep Purple, Dire Straits, Fleetwood Mac, Horslips, Led Zeppelin, Lou Reed, Status Quo, Wishbone Ash, with 'No Prayer For the Dying' being the last 'big' album recorded there. If you take a short look at the album list you'll realize that history was made inside that tiny place. In 1970 Led Zeppelin recorded 'Led Zeppelin III', a year after 'Led Zeppelin IV', 'Houses of Holy' in 1973 and 'Physical Graffiti' in 1975, Rolling Stones recorded their 'Sticky Fingers' in 1971 and 'Exile on Main Street' in 1972, while Deep Purple created their masterpiece 'Machine Head' in 1972, in 1973 'Who Do We Think We Are', followed by 'Burn' in 1974. It was also the place of birth of Fleetwood Mac's 'Penguin' and 'Mystery to Me' in 1973 as well as Bad Company's 1975 'Run With the Pac'. The seventies were concluded with Santana s 'Moonflower' from 1977 and Simple Minds' 'Life in a Day' from 1979, while the eighties kicked off with Rocket 88's self titled album in 1981, and finished with Level 42's 'A Physical Presence' in 1985. Together with live albums from the seventies such as 'Uriah Heep Live' from 1973, 'Live Dates' by the Wishbone Ash from the same year, 'Live' by Bob Marleya and the Wailers from 1975, and 'Live' by the Status Quo in 1977, Iron Maiden were the last big band to record in that studio

Dickinson ended up saying that recording the album in that place and in that particular way was just one big mistake. He held nothing back when leaving

the band: "It was shit! It was a shit-sounding record, and I wished we hadn't done it that way. At the time, I was as guilty as anyone else in going, 'Oh great! Look, we're all covered in straw! What a larf'". The album was recorded on Steve Harris' property and the sound and the final product Maiden delivered first resulted in Adrian Smith leaving the band, and soon after followed by Bruce Dickinson's departure. Historical and literary themes were no longer the main songwriting theme, with the album riddled with political-inspired songs, discussing social themes or even questioning religious issues. After the debut this was the first Iron Maiden album with some vulgar elements, Bruce's vocals were dirtier than before just like the overall sound and neither of the songs were longer than five and a half minutes. But why am I saying all this?

Iron Maiden had a chance to think things through on 'Somewhere in Time' and decide the future path of their careers. Even Rod Smallwood fell victim to the 'Americanization' of himself but the same thing happened to the band. I'm sure that without his blessing all of the 'Hackney' or 'Urchin' songs by Adrian Smith wouldn't end up on the B-sides, just like his own songs becoming singles. More or less creative, Steve Harris was able to deliver enough material whenever needed, and the B-side songs were hardly ever an issue. Iron Maiden would cover one of the 'big' names' like Thin Lizzy or Jethro Tull and that would be a B-side song. It was such a simple yet effective formula which never fell short, and it would have worked on 'Somewhere in Time' as well'.

What did exactly happen on 'Somewhere in Time' and how did Steve Harris agree to compromise is something we might never know, but I'm sure he wasn't happy with it, especially after he demonstrated his attitude towards it by refusing to play the B-side singles. While talking to a big friend of mine and a huge Maiden fan Boban Savović we went on to discuss the story related to band members and the way they were treating the fans. Iron Maiden is widely known as a 'down to earth' band, but a lot of fans have had a bad experience with some of the members, even when they were really being polite, sociable and without other fans around. Nicko sometimes just ignored them, just like Dave. Adrian was often not in the mood for a talk with Bruce having the worst reputation even though he really changed his

ways over the last years. Luckily, Janick was always a 'down to earth' guy, even though he also had his moments of ignoring or running away from the fans while Steve is a person I've never ever seen or hear about him ignoring a single fan or just went passed, refused to take a photo or to sign an autograph. Even though they've all been in the band for decades, Iron Maiden is Steve's band and it clearly shows. That's why Steve has literally always had the time for every single fan out there, never refusing a photo or a bit of talk. Steve = Iron Maiden 101% and it has been proved countless times throughout the band's career!

Even if the band got some directions from the management to do things a certain way, maybe the members themselves had some ideas, but Iron Maiden has never embarked on a journey without Steve's seal of approval. This is why 'Somewhere in Time' could have been a compromise album where Steve himself decided to let go of the steering wheel and see where they end up.

He wasn't exactly happy with the compromise (which shows with him ignoring the album since then), but he still did it. In that moment Maiden were at their prime with each move they make analyzed to detail. The eighties were coming to an end, political turmoil from the early nineties was in sight and the technology was advancing one year after another. Steve was afraid of the album release, fearing that their time has passed and that they will never match their golden days again. He felt the presence of sweet, glam and hair metal with the bands such as Bon Jovi, Poison, Warrant, Guns 'N' Roses, Whitesnake, Cindarella, W.A.S.P. and similar getting much attention and selling out stadiums with Metallica, Megadeth, Slayer and the more brutal part of the scene rising quickly. The classic heavy metal battlefield was left with only a handful of the true metal acts, like Saxon, Judas Priest and Maiden. Steve rightfully felt scared for his band's future. Was heavy metal close to extinction, following the fate of Hard Rock? Was Maiden on the road to become 'old news'? They could have let the panic wave take them towards the AOR waters or something similar, but they were lucky enough to witness Judas Priest's 'Turbo' come out earlier that year to teach them how the introduction of pop elements into metal music isn't necessarily the right way to go for the classic metal bands. Steve quickly

realized that changing styles could have been a temporary solution, but in the long run their probable suicide. Maiden was definitely able to produce a perfect AOR album. Having terrific songwriters, amazing vocals and backing vocals, enough melody and brilliant instrumentalists. But on the other hand, one thing that might hold them back was their visuals and their history as well - having a huge song opus that would become unusable live upon entering the AOR genre. If they had decided to go AOR, they would have needed to start from scratch. That's something their fans would never forgive and they would have surely lost a huge audience and whether or not would they gain more fans from the AOR fans is hard to say. Eddie would need to go or change drastically as well as the song themes. Is that the Maiden you'd really want to see, despite Adrian's lyrics we love so much? I don't think so.

That's the time Bruce was interested in semi-acoustic tunes, Adrian leaned towards AOR having NIcko's support. Nicko and Dave rarely took the songwriter's role in Iron Maiden, but they picked their sides: one went with Smith, and the other with Harris. 'Somewhere in Time', being a compromise album still remained a dark, cold pureblooded metal album thanks to Steve Harris, even though he embraced the synths himself. In an interview back then he even said: „Nicko always moans about using keyboards because he wants to keep it rock 'n roll.“ 'Seventh Son of a Seventh Son' was basically a payback to Bruce Dickinson after ignoring him on 'Somewhere in Time', the record being the first ever full collaboration across all band members in Iron Maiden history. This is a practice that continued until the big breakup in 1992, but coincidentally or not, Bruce collaborated with every single band member except for Steve on 'Fear of the Dark'.

You probably wonder why did I start this chapter with Rolling Stones' mobile studio? Crushing all bonds with success and the conceptual plans, the patience with building the Iron Maiden visuals since 'Piece of Mind' until 'Seventh Son of a Seventh Son' was suddenly interrupted and everything started anew. 'Maiden Japan' got it's successor 'Maiden England' which was an icing on the cake on the story about an East London band achieving everything they ever wanted. Still, someone might wonder „What if“…What if Maiden (meaning Harris, despite the managements directions) didn't

choose to stop and continued down the progressive, AOR oriented path? I can clearly remember people commenting on Metallica cutting their hair off being the last nail in the band's coffin. I wouldn't bet on it. It was the opposite actually…

Steve Harris gave a solid statement for the Metal Hammer magazine: „I really liked 'Load' and the 'Black' album. In fact, I prefer them now than during their early days. I come from a traditional rock background and that's where my influences still lie. What they've actually been doing is a lo more traditional rock. I prefer the way that James sings now, and everything about them. I liked the arrangements of their earlier stuff but I couldn't get past some of the vocal melody lines, and I said that to Lars once and I believe that James probably quite rightly got the hump with me. But I was only being honest. It's strange that there's supposedly this divide between Metallica's 'old' and 'new' fans. I know it keeps magazines going, but it's still the same fucking band, for Christ's sake. They're just doing something different, whatever their reasoning. The thing is it's OK being different - as long as what you come up with is good! And that's what Metallica are doing. And I'm sure they don't give a shit what some journalist thinks.“

Regarding following the 'fashion' and other musical trends in the same interview Steve added: „I'll cut my hair when I'm fed up with it and not before, and I'm not even thinking about it at the moment. At this point, I wouldn't feel comfortable with it... it's too cold for one thing. There might come a time when I feel that way - and maybe there won't! - but I will not be part of some marketing ploy.“

Harris has always been a hard rock fan so he never tried to hide the love for his musical roots. The best example being the amateur footage of the first Book of Souls tour gig in Fort Lauderdale (USA) catching the events in the back of the stage before playing for tens of thousands of fans - Harris headbanging to the tunes of 'Doctor, Doctor' by UFO, being the trademark tune before every Maiden gig. With sixty years to his name, thousands of gigs and stadiums sold out, this man despite being the British musical legend still headbangs to the tunes of the band he loves like a fanboy. That deserves huge respect. That particular 'fanboy' decided to slow down and

do what his idols did before him. He rented a mobile studio where some of his favorite records were created, drove it to his own property and said: „I want to record the new album here, this way and in this studio. Whoever doesn't feel like it is free to leave he band." And so it was done. Iron Maiden recorded their album in the legendary 'mobile' studio, with Steve making his childhood dream come true, following his idols' footsteps. His decisions were questioned by many, but from a timely distance his choices were always right.

Does the world need a better, more powerful Maiden? Speaking of numbers, Metallica - being a band that can compare to Maiden only within the 'metal music' term - sold more records or played bigger venues, but Maiden lead by Steve Harris stayed true to their path for all these years and remained a band true to their principles in the eyes of both the fans and the media, never becoming a 'nostalgia act' - not even in the fourth decade of their presence.

Back in 1998. Steve said in the same interview: „I don't care what people call us. We've been a metal band for a few years now and we've never been uncomfortable with it. I know at the moment it's quite uncool to admit to being heavy metal, but I don't see it as a negative thing.“ This was followed by the way he sees Bruce and his view of the metal music, being a statement which proves the belief that Harris is the one of the pillars of traditional heavy metal even in the darkest times: „He left us because he wanted to do something different, and then, because he thinks metal's coming back again, he starts doing 'Maiden' stuff again“ (probably thinking of 'Accident of Birth' and 'Chemical Wedding' albums).

Regarding the possible descent from the throne as well as playing in Maiden until he dies (similar to Lemmy's attitude) he made it clear he's not afraid of going back to club gigs one day (which he's doing already with his side project): „You reach the peak of your career, where's the shame in dropping down a division if you still love the game? Musically, I'm sharper than I've ever been. I wouldn't really mind playing Guildford Civic Hall as long as there were people there watching me. If no one turned up, you'd have to start wondering - but at the end of the day I'm as happy playing at Guildford Civic Hall as I am at Madison Square Garden. If there's a hungry audience there, I'm hungry as well.“

A WOLF IN SHEEP'S CLOTHINGS

Iron Maiden were older and wiser in 1986, able to do whatever they wanted for the first time without trying to please anyone. Finally able to fight for their own and create what they wanted just the way they wanted it. 'Somewhere in Time' is the final result of that freedom. While being the most expensive yet (Yersey, the Netherlands, Bahamas, USA) it didn't come as a coincidence. For the first time they didn't rush anything, there were no deadlines and the budget was not a problem. Everything needed to be perfect for the band to deliver a masterpiece. Iron Maiden still didn't know if 'Powerslave' was the highest point of their career or was it possible to go even higher. Of course it was a big challenge which they all embraced. The freedom they got (deserved) resulted in what might be the single most uncompromised Maiden record of all times.

When the recording started, everyone in the band was completely focused on the work, wanting to make sure that even the smallest detail will be created exactly how they wanted it. Adrian said that they were never given the chance to spend as much time as then and they decided to take full advantage of it. It resulted in some new ideas which they were able to afford, having all that time on their hands. With the latest edition of guitar synths hitting the stores, finally being a quality product able to competitively join the guitars without changing the band's sound made Adrian, Dave and Steve start experimenting with everything available, focusing on the newest models out there. As I stated before, Nicko was highly opposed to synthesizers just like the whole band but it was a situation best explained by Dave Murray saying they were an anti-keyboard band from the very beginning without them having a precise reason for it. He believed it to be a young band's rebellion, wanting to sound as aggressive as possible in those years. This is what he had to say about them starting to experiment with synths: „These new guitar-synths came along - Adrian was the one who turned us on to them – and suddenly you could make all these sounds that normally you would only have been able to get with a keyboard. Now we could do it all on guitars."

This created a more layered sound on the new Maiden record, while remaining a traditional Maiden sound in its very core. A cold and sharp guitar sound which was typical for this album was complimenting the warmth of the synth sounds perfectly, never allowing them to take over but instead pulling them into darker spheres while in the cases of the synths delivered a cold cybernetic sound, Maiden's classic guitar sound would bring the atmosphere back to the warmth of a human hand. Such experiments weren't visible in the albums of some bands that used synth like Maiden did at the time. In terms of the music itself, 'Somewhere in Time' didn't have an optimistic view of the future. Curiously enough, regardless of the song structure and a sound leaning towards pop, both the predecessor as well as the following album were more radio phonic and commercialized. The songs could have turned out differently without songwriting changes; only altering the production approach could have been enough and that's the main thing making 'Somewhere in Time' so special.

The investments in this album weren't so big without a reason. Even with the glory and the size of the previous tour, and the media coverage of the next album's tour, 'Somewhere in Time' was Maiden's most successful album at the time, together with the tour. The sales in the USA had doubled and surpassed two million, and if the band wanted to grow more in that field, they had more than enough time in the future. It was the first Iron Maiden album to hit the double platinum award and it's their highest selling album in the USA to this date.

Eddie the time cop took a leap into the future and paved the way towards immortality for Iron Maiden, and the fact that the band is still breaking records even thirty years later is truly fascinating.

'Somewhere In Time' Music shop banner. Property of Anastasio Guerrero collection.

Now, after realizing (at least by the album covers) that Maiden equally manages the dark London times, their hell being a puppet theater, with no chains able to hold them back as a lunatic, with the famous past and a royal throne awaiting in the future - there was only one thing left to beat. Death. Eddie had teleported into the future with the help of a direct lightning strike to bring us the music we could have heard thirty years ago, hearing it today and probably in the distant future, while both production wise as well as in songwriting terms it's going to belong to the sound of the eighties as well as the sound of the new millennium and the years to come.

Even though the concept (of a basically non conceptual album) was built around time and space with a between-the-lines message saying 'survive if you can', this album - as we said already- wasn't presented as a conceptual one like its successor. But, it still carried a hidden desire and a message about Iron Maiden decided to go all in, using even the time itself to become the greatest in what they were doing - the leaders of the metal music of the new millennium that was dangerously closing in.

Like a wolf in sheep's clothing
You try to hide your deepest sins
Of all the things that you've done wrong
And I know where you belong

Time is always on my side

If you look at these verses again after having read the detailed analysis of the song, you will be left wondering if it was actually possible that they had two meanings? Was 'Somewhere in Time' a wolf in sheep's clothing, a dangerous beast wrapped in the cellophane of synths which was the only correct way for Iron Maiden to do the cross from the eighties over to the nineties while keeping their old fans and gaining new audience also managing to avoid the trap which could have worn them down, consumed by time? Obviously yes, after saying 'time is always on my side' themselves. But all theses and speculations opening the doors for endless discussions and arguments aside, 'Somewhere in Time' can really be called a wolf in sheep's clothing. It's a record meant to be the backbone of its follower's

explosive success, but a record they never gave the due credit, not even close. If there's anything Iron Maiden should be ashamed of - it's the way they treated this album after 1987.

'Wasted Years' single - 3D promotional banner. Property of Anastasio Guerrero collection.

FAREWELL SONG

When Steve Harris was asked about how he sees Iron Maiden in terms of genre labeling, especially after the sound changes from 1986, he gave a simple but a very clear answer: “I saw us when we first started off as a ‘Heavy band’, a heavy rock band of sorts but it then became known as ‘Heavy Metal’, then it was just metal. Now you have all sorts; Death Metal, Black Metal and such. I think as long as we don’t turn to rust they can call us whatever metal they like.”

That attitude is what kept Iron Maiden on their throne through all these years, also something repeated so many times in this book. Bruce has said countless times during 1986. that he was considering turning over towards folk music, while both Adrian and Nicko were very happy with their side band. They even contacted EMI to keep an eye on them in case they end up seeing something they like in the 'Hackney' project. Nicko remembers their manager Rod Smallwood being shocked when he was told immediately after the mammoth tour that he and Adrian want to continue playing with their friends rather than rest, and rest was something the others wholeheartedly embraced. Dave immediately left for Hawaii with his newlywed wife where they ended up living, Bruce also took some time off while Steve Harris decided to spend some time with his family, making up for being on the road for so long.

Rod believed that the last thing he could have expected after the record breaking exhausting tour was either one of the members continuing with additional gigs. Nicko asked Harry Mohan of Sanctuary Music to rent out a rehearsal room (it was E-Zee-Hire Studios in North London), and Smith joined up to start up everything we talked about regarding the 'Hackney' project.

Iron Maiden was lucky enough to release 'Somewhere in Time' in the late 1986, so they could have witnessed everything happening that year including the metal music changing its direction. An interesting coincidence (or was it) occurred on Metallica's legendary 'Master of Puppets' album where they ended up paraphrasing Lovecraft's lyrics in 'The Thing that

Should Not Be', that found their place one year before on the well known 'Live After Death' album cover. So the mentioned Metallica's song went on like this: "Not dead which eternal lie, Stranger eons, death may die". Of course that whole song was a homage to Lovecraft but it was a time when Metallica was rising quickly, and when everyone realized that they are going to claim the throne in the nineties, a B-side joke song 'Bayswater Ain't Bad Place to Be' Maiden had a verse going: 'Getting faster lads! Hurry up! Here comes Metallica in the rear-view mirror!'

This is where I take a slight detour from the album theme, but it's interesting to note both Metallica (August 1991) and Maiden (May 1992) recording and releasing something that could be described as a 'power ballad' - Metallica with 'Nothing Else Matters' and 'Unforgiven' and Maiden with 'Wasting Love', with both bands having a theme of fears, or, to be more precise, childhood fears on their albums at that time becoming their most popular songs. Coincidence or not, but surely worth noting.

But back to 'Somewhere in Time' album. Thirty years later all of the doubts they were having regarding the usage of guitar synths, and keyboards in general changing the concept and the content of songs now look harmless and a bit funny. Tony Moore was the keyboard player in Iron Maiden in the early days and no one was bothered by it, and after him there was Jeff Bova - a friend of Kevin Shirley, their producer from 2000. till today - doing the orchestral parts for many Iron Maiden songs. The band have repeatedly demonstrated that they are musically very brave and anyone who says that they sound the same on the album as they do live shows a lot of ignorance in the understanding of music in general. Referring once again to the B side single "Reach Out" it would be a shame not to mention an interesting statement made by Bruce Dickinson:

„The producer points out the single B-side 'Reach Out', sung by guitarist Smith, as an example of where in the aesthetic landscape he had to put his very experienced producer’s foot down. “To have let the band put something like that on the album would have taken away from the whole point of Iron Maiden.“

By reading reviews of this album, I came across a description naming it 'The Loneliness of the Long Distance Runner', a brilliant depiction referring to both the gentleness and the harshness of 'Somewhere in Time'. Here is the review written by Gasmask_colostomy (Edmund M.) on Metal-archives.com page:

„The synths and keyboards may play a large part in this, because both instruments soften the sound a great deal when compared to the grittier guitar sound that was characteristic of metal in the early 80s. Listening to some of the melodies in 'The Loneliness of the Long Distance Runner', one can almost say that the guitars sound light and airy, which is the opposite effect to the rhythm section, who pummel and bounce so relentlessly that they may conjure the image of a majestic bird expending all its energy to stay airborne, though it crafts the most elegant flight. This gives the album a very melodic character, but without losing a great deal of heaviness, a good idea for Maiden, because their heaviness rarely came directly from the riffs, which more often gallop and rush and grapple with catchine.“

Live in Bello Horizonte, Brazil, 2016. Wheelchair crowd surfing. Screenshot.

One of the most striking moments in the history of Iron Maiden concerts took place on 19.03. on the 'Book of Souls' 2016 tour, when the fans took an emotionally overwhelmed wheel chaired fan crowd surfing to the last song of the set-list: the many times mentioned 'Wasted Years'. Bruce

Dickinson (as you can see in the picture) pointed directly to fan at the end of the song to greet him, saying "I've never seen that before, you've made my year". This emotional moment also shows just how much of an effect Iron Maiden songs can have on people and just how motivating the positive message behind 'Wasted Years' really is, even to those truly down on their luck.

Iron Maiden chose this song to be the one that will close the 2016. tour. This was a somewhat bold move, considering both the name of the song and its theme. Although I sincerely hope that it will not be the case, it is possible that this choice will make it the very last song ever sung on an Iron Maiden concert, given the respective ages of both the band and its members. And that makes it all the more bizarre of a choice of a concert-closer.

Okay, it is perfectly clear that one should not turn to the past regretting missed opportunities but instead look to the future and plan to make the coming years the best ones yet - but still it is not very nice to hear that Iron Maiden, a band I've been following for more than thirty years chose a song about missed chances and years lost in vain as the one to possibly end their live career for good. Millions of people grew up and lived their lives listening to Iron Maiden and I sincerely doubt that a single one of them would turn a new page, musically at least, and name their years with the band as wasted years.

Limited Puma 'SIT 86' red sneakers. Part of Anastasio Guerrero collection.

VISION FOR TOMORROW

At the mention of Iron Maiden and their official photos in the eighties and nineties, a fan is bound to jump straight to the thought of the famous photographer Ross Halfin, whose timeless images marked a whole Maiden epoch and whose photographs have become a part of general culture. Not that many of them paid proper attention to booklet credits and would know to tell you who Aaron Rapoport is. Aaron, a famous photographer from Los Angeles, found himself in the right place at the right time: a chance meeting with Rod Smallwood during his 'American adventure' gave Aaron the opportunity to take the throne from the legendary Ross. He got a job to photograph Iron Maiden for the 'Somewhere in Time' album booklet and so became the one who made those famous photos featuring futuristic cars in the desert. Bruce Dickinson recalled that shooting with these words: "That's equipment that was actually used for the Blade Runner movie with Harrison Ford. These machines are in Hollywood. And these are no studio pictures. We had to endure a temperature of 50 ° C for this photo shoot."

I asked Derek Riggs whether the zodiac signs and the starry skies from the booklet had any special meaning and he answered: „I don't think they had any meaning at all. The manager told me that they got the guy who puts the cover together to find some little symbols to put in there. See, it's easy to put stuff like that into pictures and look meaningful, but have no meaning at all. People always assume that everything means something, but it doesn't. I invented doing that. All over my pictures are nothing objects that people assume MUST mean something, but they don't. They are just little things I thought up and stuck in there. People are so consumed about finding meaning they just can't help themselves. The only single reason why I put them in there is to make people ask 'what does that mean?' That's the reason for the weird details in my pictures. Although, sometimes they do mean things, because it's kind of fun. It's a game I play… I put some things in there that you can decode and others that mean nothing. In the end Maiden got the idea and started doing it as well."

Wanting to know more, I decided to contact Aaron via e-mail, knowing full well that I have never once read any of his statements referring to his

collaboration with Iron Maiden. Surprisingly, Aaron was happy accept the interview and revealed many exciting information.

“I am a native Californian. I grew up in Los Angeles. My father was a trumpet player so I grew up with a love of music. I always wanted to be a commercial photographer so I attended Art Center College, but left to apprentice with a busy photographer David Alexander, who was very active in the record album cover business. After two years learning this business I started my own studio and quickly began shooting record company assignments. My first love in photography is music, but the industry has changed and a commercial artist has to be flexible. Though I still specialize in entertainment photography I shoot all types of people for other industries and the internet. For Maiden job I was contacted by an art director at the record company. I was very familiar with Iron Maiden, but it was a fun concept and they needed someone who could get the job done under ‘difficult circumstances’. I think I was chosen by them back then, instead Ross Halfin, because it was a big production which the record company was paying for. It was a big shoot with lots of equipment and they just felt confident in me.”

„Initial idea for shoting was to make a nice photos with futuristic cars. The car company was called ‘Jeffries Automotive Styling’; the idea came from the band (label). Some of the vehicles were used in ‘Blade Runner’ film. The photos were shot in a State Park about 2 hours outside of Los Angeles. Conditions there were brutal. The temperature soared passed 105 F. We were initially told the shoot was cancelled because the area contained a rare desert flower which was fragile and endangered. We finally got permission as the heat of the day became almost unbearable. The producers had promised my crew and I an air conditioned shelter, but that never happened, so we spent as little time as possible in the sun. The band only appeared for brief periods to pose with the cars. The band was under stress from a hectic schedule. I don't think I even spoke to the band, aside from the actual shoot, as they quickly retreated to their trailers in between setups. It was a difficult shoot. Everyone was in a hurry to be out of the desert. But we did a good job and made a memorable image. I will look for any outtakes of the day. On the day of shooting I had to make a special shelter for my dog with shade and ice. It felt like we were on another planet.”

“My contact with the band was almost nonexistent in whole process of shooting for ‘Somewhere in Time’ promotional photos. My only contact was the art director and the record company who gave me the (basic) concept and said "do whatever you have to do to get this done." No Rod, no band, nor any other person from Maiden team. On the end, I am very satisfied with final product. I love all the images on ‘Somewhere in Time’ booklet and thought they did a great job. I really love whole concept. If you want to know which camera I used then, it was Haaselblad 500c.”

“LA based photographer Dean Karr also made a photos for them. I never met him, but Ilike his work. My present work is a combination of music and celebrity based portraits and advertising for the entertainment industry and the internet. My current ambition is to stay busy in an environment which has changed greatly and is much more difficult to survive in. On the end of everything, I am not in contact with them anymore. I have never seen them perform, but I'm super glad they're still doing it. Long live Iron Maiden.”

HIDDEN CHAPTER

IT'S A SIN!

The history of Iron Maiden always brings different speculations, intrigues, secrets, curiosities and all the things making us even more interested as fans, willing to explore indefinitely. This is an unforeseen chapter with a page reserved for the photos of an interviewed photographer Aaron Rapaport but under an unexpected turn of events, one night while I was writing I felt the need to listen to Pet Shop Boys' classic 'It's a Sin'. Regardless of your music genre of preference some of you will remember the huge hit, even being the best selling single in Europe in 1987 featuring controversial lyrics and an even more controversial video inspired by the seven deadly sins and the inquisiton, precisely punishment. If you listen to the vocal melody in this song, you don't need to be an expert to realize that the part of the melody is not just similar but identical to the introduction melody in 'The Loneliness of the Long Distance Runner'. It's no wonder, you'll think, Pet Shop Boys borrowed an idea from Maiden and changed it up a bit. While searching the Internet for people who have spotted this already I stumbled upon many comments claiming that the song dates from 1987. meaning that Pet Shop Boys borrowed the melody from Maiden. But none of these people could have possible known that this song was actually written as far as 1984. as a demo from the session where Neil Tennant had met Bobby Orlando, after the New York interview. The song has then been written by Tennant and Lowe, produced by Bobby Orlando. So the song was created in 1984. (the demo available on YouTube), with the same demo roaming the British underground, but more importantly amongst agents and music labels as a new 'hot' material from the yet unknown musicians. If we try to remember the people working with the Pet Shop Boys back then in the 80's as agents (Sanctuary Group; yes, the same ones managing Maiden, even today but under a different name), it's easy to imagine a situation where they get a hold of the demo by the nature of their business. From that perspective, the whole 'borrowing' story takes a huge turn and changes Maiden's history as we knew it (the song related history at least). This is just a speculation... yes, only indication and no solid proof (truth be told, the music is proof enough)... If the indications prove to be accurate... Yes, It's a Sin!!!

BORN UNDER THE BRIGHTESTS STAR

'Somewhere In Time' is seen as an Iron Maiden final product, but many known and unknown individuals sacrificed time, work and money to give us this jewel literally worth writing a book about. That makes it only fair to mention some of the people the album booklet missed to credit …

Produced, engineered and mixed by:
Martin "Masa" Birch
Bass, bass synth and drum tracks recorded at:
Compass Point Studios, Nassau, Bahamas
Assistant engineer:
Sean Burrows
Guitars, vocals and guitar synth recorded at:
Wisseloord Studios, Hilversum, Holland
Assistant engineers:
Albert Boekholt, Ronald Prent
Tape op and tea:
Marvin Birch
Mixed at:
Electric Ladyland Studios, New York
Second engineer:
Bruce Buchhalter
Mastered by:
George Marino at Sterling Sound, New York
Remastered by:
Simon Hayworth at Chop 'Em Out (1998 re-release)
All titles published by:
Zomba Music Publishers Ltd
Sleeve concept and design by:
Derek Riggs and Rod Smallwood
Sleeve illustrations by:
Derek "Master Of The Universe" Riggs
Photos by:
Aaron Rapaport (original 1986 release)

Aaron Rapaport, Ross Halfin (1998 re-release)
Sleeve preparation:
The Artful Dodgers

Iron Maiden Management and the 'Killer Krew' form a basically unchangeable constant, at the same time allowing themselves to be leveld up by people you can trust. The album as we know it is credited to this management team:

Iron Maiden is managed by:
Rod 'Rufus the Red' Smallwood for Sanctuary Music (overseas) Ltd.
Andy 'Razzle Dazzle' Taylor for Sanctuary Music Ltd.

If you pay special attention to the acknowledgements list, bearing in mind all of the making-of stories this books mentions, it is curious to read names such as The Tehe's Bar (Amsterdam); Mob for vocal support on 'Heaven Can Wait', Pat Cash and Ian Barclay, the traveling fans who are always with us (back in the day when they were still given thanks), Joe Lado Guitars Toronto (that share a special story with Maiden), and last, but by no means least ... The Entire Population Of Hackney. The name John Williams is also to be found among the credits, but I am not entirely certain whether this refers to one of the most famous film composers of all time (Star Wars, Superman, ET, Jaws, Indiana Jones, Harry Potter, AI, Jurassic Park, Saving Private Ryan, Catch Me If You Can, Seven Years In Tibet, Close Encounters of the Third Kind, Schindler's List, etc.).

Iron Maiden thank the following: Rod and Andy; Derek Riggs; Somewhere in the Killer Krew - Tony Wigens, Dicky Bell, Dave Lights, Doug Hall, Warren Poppe, Rangi, Bill Barclay, Michael Kenney, Steve Gadd, Rob Price; John Whitehead; Eva, Karen and Platinum Travel; Ronan, Roger, Derek, Dizzy and Meteorlites; Charlie Kail and his Brilliant Constructions; Sanctuary Staff - Terri, Val, Karen, Cathi, Tom, Bill; John Jackson for his Fair Warnings; Bill Elson and all at ICM; Keith Wilfort FC; Howard Jones; Bill Leibowitz; Pat McKenna; Masa and the Burrners; Kerrang!; Clive, Ralph, Jan and Rachelle at Zomba; Ira and Homeboy; Barry, Keith, Clutch and the Bravado Boys; The Tehe's Bar (Amsterdam); Mob for vocal support on 'Heaven Can Wait'; All the mums, dads, wifes, kids, girlfriends, and friends for putting up with us;

Marvin; Pat Cash and Ian Barclay; Chris Ambler; the travelling fans who are always with us - Yeah! You!; Steve Lazarus; Melbourne F.C. – You'll Never Play Alone; Halfin and Bodnar; Andy Strange; Justin Pitman; Maitre Van Severen; London Thames Fencing Club; OFC Bonn; The Jersey bears; Tommy and Debbie Beal; Geoff Hammer; Leo Matta; Bruce and Terry; Rufus Lewis; Donny Robin and the Waterloo; Steve Kemp; Colin, Freddie and the Poop Deck, Nassau; Steve and Caroline Yorke; Chris Godfrey; Channel Islands Aero Club and all at Minstrel Bay; Vic Vella; Ian Branston, Bill Bright; John Williams; Audrey Mahoney, Andy Currant, Dave O'Brien, Mark Malevani; The lads from HMS Invincible; L'Amour (New York); Jimmy Shulman; Trevor Searle; Alex Alexandrou; C.C. Star; Cafe Toye; Safy, Jeff Rolat; Big Sal; Jim, Ken and Mike at Marshall; Peter Cornish; Pauline at Rotosound Strings; Dave Storey at Kahler Tremelo Systems; Chris at Dean Markley (USA); Larry and Steve at Di Marzio; Norms Music Brooklyn; Steve Angela; Guitars MD; Nady Wireless Systems; RSD Amplification; Dean Guitars, Chicago; Stuart and Billy H at Mannys New York; Roger and Melvin at Giffin Guitars London; Joe Lado Guitars Toronto; Gallien Krueger USA; Rick Gould; Jackson Charvel Guitars; Pawnshops of America; Seymour Duncan Pick-ups; Oliver, Horst, Elizabeth Link and all at Sonor Drums; Bobby Leiser, Mr. R. Paiste and all at Paiste Cymbals; Eddie at Footes and W. Shaw for me sticks; William Ludwig Jun. for the Skins; Studiomaster; Seat Belts; Alec at Alectron; Hotel L'Emeraude, Longuebille, Jersey; Wisseloord Studios, Hilversum, Holland; Sonesta Hotel, Amsterdam, Holland; Compass Point Studios, Nassau, Bahamas... and last, but by no means least... The Entire Population Of Hackney.

Back in those days, Iron Maiden had three official fan clubs; one in the USA, one in Japan, and one in the UK, actually covering the rest of the world. These were their addresses:

Iron Maiden F.C.: For North America:
P.O. Box 5080, San Francisco, CA 94101

Iron Maiden F.C. For Japan:
Shinjuku-ku, Shinjuku, Yubinyoku-Dome, Tokyo 160

For rest of World:
P.O. Box IAP, London, W1A 1AP

Unofficially, Maiden should thank a lot more people and artists who had influenced both them and Derek Riggs thereby helping to bring this master-piece to the light of the day. Writers, directors, Marvel illustrators, TV show producers, bands such as Urchin and FM, artists such as Paul McCartney and Stevie Wonder, journalists such as Mick Wall, and many others I mentioned throughout the book. Album 'Somewhere in Time' was literally created under the light of the brightest' star - the Hayley's Comet, marking 1986. as the year that many would agree was and will remain the very best one in the history of metal.

Iron Maiden Radio Promo Sticker 1986.

TEHE'S LEGACY

Back when he wrote this song Steve Harris had probably never dreamed of just how many lives it would eventually change forever, nor had any idea how huge of a concert-favorite he had on his hands. Over and over again, when set-lists for new tours are being announced, not a single soul is bothered to find this song among the chosen ones. Ever since it was first performed live in Belgrade in 1986. and all through its (possibly) final live reproduction on 19. 08. 2008, the song was played live 9 times on various tours, and was sung by both Bruce Dickinson and Blaze Bayley. Yes, this is the song 'Heaven Can Wait', bearing a very special meaning for Maiden's concert history, perhaps much larger than just the artistic significance of the song. But first things first, let's get acquainted to the song as we have with all the previous ones…

This is the song described in the media before the album's release by the author, Steve Harris, as the one that: "Eddie himself dictated to me one night during the last tour." Other members of the band however gave the same explanations of the song in their album announcements as they do today: It's a song about the experience of clinical death or a similar matter, a song about a man who dies and then sees his soul leave the body, but finding himself not ready to go quite yet he simply refuses to die. Although the song is fast, featuring a surprisingly optimistic atmosphere and atypical punk rhythms unheard of for Iron Maiden ever since their first album, it is also surprisingly long, taking more than seven minutes, making it an equal alongside epics like 'Hallowed Be Thy Name' or 'To tame a Land'. One could also say that this song was intentionally written with live performances in mind, because its 'sing-along' part, which comes in the middle of the track between guitar solos, was in all likelihood custom-made designed, built and installed in order to make a concert favorite. The song was the very first one in which Harris presented the style he and Maiden are famous for today: merging metal music and football cheering into a unique musical expression. Editing out the 'sing-along' part and leaving just the two solos joined together would make the song quite compact and a full minute and a half shorter, making it one of the fast Maiden songs of standard length. One simply cannot imagine an Iron Maiden concert today without at least a single song featuring these famous 'oooh, oooh' parts. Well,

they were popularized for the very first time thanks to 'Heaven Can Wait', and this tradition continued with songs such as 'Fear of the Dark', 'The Clansman', 'Journeyman', 'The Red and the Black' and so on. Maiden perhaps featured similar melodies in their earlier albums, but the song 'Heaven Can Wait' branded the so-called football Maiden for the very first time. The verses that precede the sing-along part are also quite significant and is no wonder that many would consider them one of Maiden's finest songwriting moments ever.

Take my hand, I'll lead you to the promised land,
Take my hand, I'll give you immortality,
Eternal youth, I'll take you to the other side,
To see the truth, the path for you is decided

The working title was 'Everything White' and it stuck almost to the actual publication, while Maiden was preparing for the upcoming tour in Germany.

IRON MAIDEN

STEVE HARRIS KOMMENTIERT SÄMTLICHE SONGS DER NEUEN IRON MAIDEN

SOMEWHERE IN TIME

Somewhere In Time

"Somewhere In Time", ist das erste Stück der neuen Albums. Es stammt aus meiner Feder und befaßt sich allgemein mit der Problematik einer schwierigen Entscheidung. Inspiriert hat mich dazu ein kontrastes Beispiel aus dem Film "Time After Time" (deutscher Titel: "Flucht in die Zukunft"), mit Malcolm McDowell, den du vielleicht noch aus "Clockwork Orange" kennst. In "Time After Time" reist er mit einer Zeitmaschine in die Zukunft, und da setze ich mit dem Song an. Stell dir vor, jemand hätte eine Zeitmaschine entwickelt und du hättest nun die Möglichkeit, mit dem Ding in die Vergangenheit oder in die Zukunft zu reisen. Die Frage, die sich da stellt, ist, ob du es machst, oder nicht. Bauer noch, ob du es wagst oder nicht, denn ein solcher Trip ist mit einem großen Risiko verbunden. Das ist die Idee, die hinter "Somewhere In Time" steckt. Ich selbst wüßte nicht, ob ich den Mut hätte, das Wagnis mit der Zeitmaschine einzugehen.

Everything White

Diesem Song liegt eine besondere Thematik zugrunde. Sicher hast du schon von Menschen gehört, die praktisch tot waren, aber ins Leben zurückgekehrt sind. Ich habe in Zeitungen Erlebnisberichte von solchen Leuten gelesen, die beschrieben haben, was in diesen wenigen Minuten, in denen sie kein Lebenszeichen mehr von sich gaben, vorging. Daß sie beispielsweise einen langen Tunnel gesehen haben, an dessen Ende Licht schien. Sie sahen sich selbst tot im Bett liegen und hörten Stimmen, die nach ihnen riefen. Das ist der Hintergrund von "Everything White". Eine Person gelangt an diesen Tunnel und hört eine Stimme: „Folge mir, die Zeit ist gekommen", sagt sie. Er antwortet „Fuck it, ich habe keine Lust" und geht zurück. Aber er weiß nicht, was ihn am Ende des Rückwegs erwartet, ob er dann noch lebt oder schon tot ist oder ob vielleicht alles nur ein böser Traum war.

The Loneliness Of A Long

Stranger In A Strange Land

Das ist wieder ein Song von Adrian. Er basiert auf einer Begebenheit, die damals in den Zeitungen großartig ausgeschlachtet wurde. Eine Expedition fand im Ewigen Eis „ich glaube, es war am Nordpol - die perfekt erhaltene Leiche eines Mannes, der dort gut 80 Jahre lang eingefroren war. Sie haben ihn eingenommen und das war natürlich eine Sensation. Die Zeitungen machten viel Rummel um ihn, druckten Bilder von ihm ab und heroisierten ihn fast. Leider hat ihm das gar nichts eingebracht, denn er war schließlich schon seit Ewigkeiten tot. Uns gab diese Geschichte immerhin Stoff für einen guten Song.

Déjà Vue

Das Stück habe ich zusammen mit Dave geschrieben. Die Grundlage dafür bot uns ein Gespräch. Wir unterhielten uns über etwas

'Everything White', announcement of 'Heaven Can Wait' in German Press.

Steve Harris had also said the following to describe the song: „This song has a special underlying theme. You surely have heard of people, who practically were dead, but came back into life. I have read stories of such people in magazines, where they have described what happened in those minutes when they were clinically dead and didn't give a sign of life. For example; that they have seen a long tunnel with light at the end. They have seen themselves lying in bed dead and heard voices which have called them. That's the background of 'Everything white'. One person is getting to this tunnel and hears a voice 'follow me, your time has come'... He answers: 'fuck it, I don't feel like it' and goes back. But he doesn't know what will expect him at the end of his return, if he will be alive or dead, or if all was just a nightmare.“

On the other hand, several other media stated that Steve Harris said he had the song completed in the first week of their stay in Jersey - which made it, according to his testimony, a bit too fast for his usual standards of writing. He described the song by these words: „It’s about someone in a deep sleep whose spirit rises and leaves the body and is looking down on it. They say that when an out of body experience happens there’s usually a strong light, which beckons the spirit to follow. But the person in the song looks into the light and says ‘no, I don’t wanna go yet... I’m not ready!’ Basically, it’s about the determination for life. You have to survive.”

There were many recorded cases of clinical death: strange stories of people who have gone through this experience. Of course, it is difficult to prove whether their experiences are simply psychological in nature or caused by brain damage or perhaps by some kind of defense mechanism, there to defend a person from the horrible stress they’re under. Afterlife, despite all our technological advances, remains yet to be proven. Any near-death experience is individual and thus covers various versions; from complete nothingness, to the bright whiteness and strange voices. The most common and well-known is certainly the one with the tunnel ending in bright lights, a theme covered by several movies. Some of them even bear the name 'Heaven Can Wait', which is what the song was eventually named. The eponymous film of 1978. tells a story about a young football player who encounters death too soon, but later founds himself reincarnated as a

millionaire and decides to buy the club Los Angeles Rams, in hopes of leading them once again to win the Super Bowl. The film is directed by Warren Beatty, who played the lead role. It is possible that this movie was the initial inspiration to Steve Harris for writing this song, if we consider the famous cheering section, inserted into the middle of this song.

Be as it may, 'Everything White' eventually became 'Heaven Can Wait' and took its position as the last song on the A-side of the album. But all things considered, this is simply not a song that should've found its place on this album. Its tone of exaggerated optimism, its slightly schizoid rhythm, they differ greatly from the general sound of the album. While not a filler song 'Heaven Can Wait' just doesn't keep in coherence with the rest of the album and I can only imagine that Steve pushed very hard to place 'Heaven Can Wait' on 'Somewhere in Time' because had he given in and put a Bruce Dickinson or a Adrian Smith song instead he would have, for the very first time, been pushed out as the dominating songwriter of the album. This is something that Steve could simply not allow to happen.

Belgrade 1986 - Ticket from the first Iron Maiden show on their tour.

And then came the day when the song was supposed to be performed live for the very first time at the concert in Belgrade. Of course, in order to better explain the phenomenon that takes place whenever the song is performed live, it is important to go a few months back. The official PR story reads that during the recording sessions Maiden went to the nearby 'Tehe's' Bar and recruited the visitors to go back to the studio with them and record the cheering part of the song. The same bar is mentioned both in the album acknowledgments and on the actual cover on the album, showing its name neatly on one of the buildings. As the author of this book, I tried very hard to find at least a single of the mentioned visitors. After all, taking a part in an Iron Maiden song is a pretty huge deal, and someone was bound to tell the tale sooner or later. No one had. Neither did anyone release any photos of 'Tehe's Bar' interior or exterior. Google almighty draws a blank when searching for a bar of the said name. Maybe this means that the bar's owner was named Tehe and the actual name of the bar remains unknown? Ricardo Lira, a huge Maiden fan very knowledgeable of Iron Maiden history, once asked me a very curious question: "Is that a real bar, or something that makes a pun on Nicko's 'Te-heh ...' laughing?" When prompted to say a few words about the song, or to be more precise about its first live performance alongside 'Killer Krew', the longtime president of the official Iron Maiden Fan Club had this to say: "Think it would have been the first concert in Belgrade. I know the song was written with that in mind for the tour, so I would assume they started right away."

This statement by Keith Wilfort confirmed that which I speculated already: the sing-along part of the song was subsequently inserted yet deliberately written as part of a concert set design meant to excite crew, friends, family and other people close to Maiden on stage for them to sing the cheering part of the song. This was neither coincidence nor a moment of spontaneity, later to find itself becoming traditional, but instead a carefully designed plan to enrich the concert offers and attractiveness of Maiden. The tradition started at Belgrade and later became a ritual in itself: on each of the concerts, twenty of the luckiest fans get the opportunity to go out on stage and perform the song together with the band ('HCW pass' is gained by sweepstakes or given randomly among members of the fan club). Production-wise, it has to be admitted that this is quite a demanding task,

because the emotionally charged fans in the crowd must be carefully kept under control for it all to go smoothly. A lot of bands had the opportunity to invite their fans on stage, but in the full history of the music industry has there never been a band other than Iron Maiden to call so many of them so many times in succession. In the last thirty years, the number of the people to come on stage and sing along Maiden is, incredibly, between 5 and 10 000 fans. I, personally, had the opportunity to do it three times (1998 Trieste, 2003 Zagreb and Split in 2008). Fortunately, I own photos of all three memorable events and would love to share them with you.

'Heaven Can Wait', Croatia, Split 2008.

When performing this song on stage, all manner of things happened. There were people in various T-shirts, jerseys, with all sorts of flags, banners; many felt as high as kites, so much so that security had to calm them down. One globally famous USA fan, known by the nickname Homebucket, managed to stage dive twice during the performance, a feat no one else succeeded to

do. And this is just one of the many examples of the fans' craziness and ingenuity. While performing these songs in Croatia, an engagement happened: a fan proposed to his girlfriend on stage. Given that you are both Maiden fans; can you possibly imagine a better way to pop the question?

The heritage of 'Tehe's Bar' thus became the source of the greatest satisfaction and honor any Maiden fan can experience: to sing the song from the cult album together with Maiden on stage. Take a look at several interesting 'HCW' live moments.

'Somewhere Back in Time' tour was an opportunity for many fans to finally get up on stage and sing alongside their favorite band. This 'Heaven Can Wait' picture was sent to us by a fan named Leigh Allen (far left), who had the honor to be on stage in 2008. at a concert in Trondheim (Norway). The process of getting the 'Heaven Can Wait' pass in 2008 was such that the fans took part in the draw via the web forum of the official fan club. Many fans hope that Iron Maiden will have listed 'Heaven Can Wait' as part of the set list on their farewell tour, whenever that happens, giving the fans the opportunity to say farewell to their heroes and thank them for the many years they idolized them.

One of the rare photos shot directly from the stage. I managed to pull this off in 2003 in Velika Gorica (Croatia) during the 'Give me Ed 'Till I'm Dead' tour, giving you the band's point of view during their concerts.

The first (1986) and the last (2008) 'HCW' pass. 'HCW' passes are very popuar on Ebay amongst Maiden fans.

ALEXANDER THE GREAT

There are songs which get their deserved attention only after many years have passed, and this is exactly what happened with Maiden's over eight minutes long epic piece, the only song of that type from 'Somewhere in Time' - even though Bruce Dickinson claimed none of the songs from the album to be longer that five minutes tops. 'Alexander the Great' is one of the rare Maiden songs which wasn't played live since then. Many others had the chance to be performed at least once, like 'Loneliness of the Long Distance Runner' in Belgrade 1986, but 'Alexander' joined the likes of 'Déjà-vu', 'Prodigal Son', 'Gangland', 'Quest for Fire', 'Sun and Steel', 'Flash of the Blade, 'The Duellists', and 'Back in the Village'. If we take a look at that list we see that 'Alexander the Great' is the only epic piece, while the other songs were often referred to by the fans as 'fillers', meaning songs who are placed on the album to fill out the duration.

Considering Steve Harris saying that he's especially proud of 'Alexander' prior to the album release it makes it even more strange not to play it. Possible and most probable reasons to the song not being included on 'Somewhere in Tour' as well as the later tours I, of course, presented here - but in the last chapter called 'Until the Next Halley'. In this one I will try to explain the development process of this song, influencing the fans as well as the band itself, just like its contribution to the history of heavy metal and music industry in general.

'Alexander The Great' is not the first Iron Maiden epic, nor is it the first song speaking of history and historical characters or rulers. Also, it's not the first song to bear the name of a great army leader ('Genghis Khan'), or tell a tale of the famous warriors (Vikings in 'Invaders') or a hero (Miyamoto Susashi in 'Sun and Steel'). Songs like 'Run to the Hills 'Where Eagles Dare', 'Trooper' or 'Aces High' told us stories of astounding war battles and the horrors of war. There is a whole lot of songs after 'Somewhere in Time' having the war inspired theme and these songs are the bigger piece of the bands' discography following 'Somewhere in Time'. 'Alexander the Great' is not the first above-average length song. The tunes such as 'Phantom of the Opera',

'Hallowed Be Thy Name', 'To Tame a Land', 'Powerslave' and 'Rime of the Ancient Mariner' had already created a certain brand from that particular form of expression when speaking of Iron Maiden's music. So what did the song actually bring? The narrated parts based on written quotes, whether it was from literature in 'Rime of the Ancient Mariner' or spoken ('Churchill's Speech') were also used before, so Philip of Macedonia's words weren't a new thing for the fans. Macedonian folklore tunes in the song adding to the atmosphere was a thing they did in 'Powerslave' to bring the Egyptian concept closer to us together with their specific scale.

Before 'Somewhere in Time' was released, Steve said: 'My most ambitious composition is certainly 'Alexander The Great', a story based on true facts. When we started working on the LP, I was immersed in the story of Alexander The Great, a man who had a fantastic and incredible life. I fell in love with him and, quite naturally, I wrote the song and the lyrics, all this within two weeks. I must say that I'm very proud of this track.'

Considering Steve's writing abilities, two weeks is a lot of time for writing a single song. But, knowing that the lyrics to 'Alexander the Great', unlike all of their other songs at the time, weren't a product of imagination or a personal rendition of a historical event ('The Trooper' and 'Powerslave') or a literature inspired interpretation ('Murders i the Rue Morgue' and 'Rime of the Ancient Mariner'), making the task considerably more difficult. 'Murders in the Rue Morgue' used Edgar Allan Poe's famous story as a template, but actually the song is written from an innocent man's point of view, being on the scene of the crime by accident and ending up accused and prosecuted. 'Alexander the Great' is their first song based on true events as he said himself (this needs to be taken with a reserve, because his biography was written differently, depending on the author and his intentions, so it's important to know Steve's sources when he wrote the lyrics because it's safe to assume he had no intentions of altering historical facts). A song based on historical facts, even an eight minutes long one, cannot feature lyrics meaningful enough to successfully describe Alexander's life, but rather some notes and pointers to connect his life and death in a single tale. This is why this song was maybe an overly ambitious one, speaking of Steve developing the idea for a concept such as this, but with its realization and from a timely distance the verdict is that it looks like a children's illustrated historical

encyclopedia. I believe Steve quickly became aware of this fact. After 'Hallowed Be Thy Name', Harris wanted to progress when it comes to writing a similar type of songs and 'To Tame a Land' is a logical result. Knowing this song was even performed live on a couple of gigs and even though it rates really good among the fans, it never got the attention it could have. The first obstacle being the rejection notice they had received by Frank Herbert's agent, the author of the book which inspired the song. He was very direct while explaining that Herbert dislikes metal music and especially dislikes Iron Maiden, so they will surely not be allowed to name their song after his client's book, the famous 'Dune', as the guys from the band originally intended. The second problem here was the same that 'Alexander the Great' was facing - the lyrics. Steve Harris tried to take the plot of five huge books and put it all into a single song, no matter how long it was. In the end it turned out to be a complete lyrical flop. Be that as it may, it seems that this song had developed into 'Rime of the Ancient Mariner' which is clearly visible in the way it's constructed, especially the middle part dominated by the bass guitar. Many fans agree that the folklore tunes are much closer to 'Powerslave' and that it belongs on that record, but in that case there would be a fight for supremacy with 'Rime of the Ancient Mariner' which could have possible hurt both songs. Still, 'To Tame a Land' is not a just a template for the creation of the 'Rime of the Ancient Mariner', being a sort of a development bridge between 'Hallowed Be Thy Name' and the 'Mariner'. It has much in common with 'Alexander the Great' and you can hear it if you compare the calm intros that even share a similar guitar melody. 'Alexander the Great' is a song that Harris wrote to move away from their writing patterns and rise his songwriting ability to a new level. He knew that surpassing 'Rime of the Ancient Mariner' in any way will be close to impossible especially performing live so he had given himself two weeks time to write a song that was going to become a leader, but bring something new as well. If we can quote the good old saying 'you don't change the winning horse', Harris took all of the successful epic elements from the mentioned songs and placed them inside 'Alexander the Great', so the song ended up having an intro similar to 'To Tame a Land', the narrative part and the central mid-tempo Maiden rhythm reminds us of 'Rime of the Ancient Mariner', sudden multiple tempo changes similar to 'The Phantom of the Opera', the build-up and the song progressing of 'Hallowed Be Thy Name',

concluding with the song title itself being the name of a great warrior who had never lost a battle. If we look at both the earlier and future works of Steve Harris, similar types of Maiden songs were always related to dominant characters and winners and I believe that is exactly how Harris felt in his musical domain, possibly even identifying himself as one.

Genghis Khan, Winston Churchill, Alexande The Great and William Wallace inspired Steve Harris for unforgetable Maiden epic songs.

Speaking for the German media just before kicking off the world tour, Steve Harris was asked to explain this song and this was his quite confident answer:

„Alexander the Great is the last track on the album and has a historical background. As far as lyrics go, it's my personal favorite. We're talking about Alexander the Great of course, known throughout history as a great conqueror. His father once said that the kingdom which he's leaving him with is too small for him so he went on to conquer the world. He wasn't a barbarian brute, but an intelligent and educated man, and in my opinion one of the most fascinating characters in the entire history. I have put a lot of effort into the lyrics here, which i consider one of the best on the new record.“

Considering this is a song that was deemed as 'non inspired' by both journalists and the fans in the later years, claiming it had just rewrote historical facts, it's more than possible that the reaction affected the emotional Steve Harris which admitted himself that he has a hard time dealing with criticism while trying to create music that everyone loves. This was possibly a song he was having huge live performance ambitions with but the reactions made him change his mind because he claimed to put so much effort into writing the lyrics and he didn't get a positive reaction, ending up with some bad ones instead.

Also, the musical 'staccato' part which represents Alexander's battles started getting compared with a song by Genesis called 'Watcher Of The Skies' by different journalists so Steve was forced to defend himself even though there are no clear 'copycat' elements between the two. Regarding that situation Steve said:

“It is always a worry that you come up with something that sounds similar to something by someone else, but if someone goes ‘Oh that sound or song sounds like something else’ then as long as you did it unintentionally then it’s okay. If you did it intentionally then that’s not very good, but I suppose anything is possible when you are writing new stuff. Everybody is affected by what you hear and see, otherwise you’re dead!”

In the interviews from that time Steve mostly repeated the same facts and trivia regarding this song.

„I suppose I must have taken about two or three weeks to write that one. I end up spending hours and hours on one part at a time, making sure they will work before going any further, very slow. And that comes after I've done all my reading up on Alexander's story. I was reading it any way, and the more I got into it the more I knew I could make something of the story, because it's a fabulous story, the whole thing."

These statements show exactly how much Steve cared about writing a song to match 'Rime of the Ancient Mariner', and by this giving importance to 'Alexander The Great' even before the album came out so it would grab the media's attention. The newspaper ads we already discussed announced 'Alexander The Greatt' as the album's forerunner and no one could have imagined that it will one day be completely cut off from any live set lists.

Since Belgrade, Ljubljana, and Zagreb were all a part of Yugoslavia, and one of its former republics was named Macedonia, the fans from those countries were hoping that Maiden were going to play that song live on that part of the tour, an idea which might have seemed marketable to Maiden even if they were to play the song just in those three cities. Still, 'Rime of the Ancient Mariner' took a central part of the show and was very hard to replace.

Just after the album came out, 'Alexander the Great' did not become an instant classic so no one regretted it not being a part of the following tour. However, as time passed the song not only became a classic but a myth in itself and things had changed drastically, which also meant that 'Alexander' had its greatest shot at being played live at the set list vote in 1999. when Adrian Smith and Bruce Dickinson returned to the band. That's when 'Stranger in a Strange Land' was picked, which was hailed by their audience even though they dropped that one soon too, taking advantage of a short absence from the stage Adrian had taken due to a personal loss to remove it from the set list permanently.

It's interesting to note that their first two albums featured attempts to portray Vlad Tepes and Genghis Khan ('Transylvania' and 'Genghis Khan') but both of the songs were eventually released as mere instrumentals. Steve had even said that 'Transylvania' had accompanying lyrics which is the reason it's constructed as a standard vocal driven song but when you look at it, it's a definition similar to 'Genghis Khan' as well. If you pay extra attention when listening to it, you'll be able to hear that the theme from the song's beginning from 0.10 to 0.43 bears a striking resemblance to the part in 'Alexander the Great' from 2.47 until 3.03, which is just one of the numerous coincidences you'll find when comparing all their songs inspired by great warriors (Genghis Kahn, Alexander the Great, William Wallace). You are free to listen to 'The Clansman' and compare the part from 0.28 until 0.55 to the part 1.07 until 1.40 from 'Alexander the Great'. Fascinating, isn't it?

'Alexander the Great' was supposed to mark Steve Harris' songwriter's triumph and place Iron Maiden on the throne. What might have gone wrong to hinder the song's instant success and live debut?

Let us take another jump at the future. 'The Phantom of the Opera' got the attention it didn't get with the Maiden's debut album as a follow up live single later on. Derek Riggs made a fantastic cover, breathing new life into the song. One of Maiden's biggest live hits 'Hallowed Be Thy Name' was also reissued as a single, together with the revisualization throughout the posters, shirts et cetera. Another Maiden's forgotten epic 'To Tame a Land' got its official poster visualization just a couple of months ago and I wouldn't be surprised to find it on a future set list. 'Alexander' is the only song never to be reissued as a single or at least through the merchandise despite its highly marketable theme. We do have a photo that a fan published on Maidenfans webpage showing a shirt printed in 1987 featuring both 'Stranger in a Strange Land' and 'Alexander the Great' themes. This unofficial attempt is as far as it went, however.

The song itself is positioned as the last song on the album, and had the honor of closing this record, which turned out to be a good decision. If we were to believe Bruce Dickinson saying that there were no epics on this album with none of the songs being longer that five minutes, this song can easily be imagined starting with a mid tempo rhythm just after the calm introduction which might have been suggested by producer Martin Birch. The intro with the wind effects, the domineering narration, as well as the war-drums driven melody is more reminding of a piece of a first class movie soundtrack than of classic Iron Maiden. Steve Harris himself said that the album turned out a lot longer than he envisioned which forced them to reject two of the already finished songs, one being Bruce's and the other an instrumental by Steve (as Bruce mentioned in an interview just months before the album came out). Curiously enough those songs weren't even released as B-side singles.

'Alexander the Great', technically 'Alexander the Great (356-213 BC)', is a song about the military genius Alexander III of Macedon, who lived from 356-213 BC and became famous for conquering the Great Persian Empire. History remembers him as probably the only great general never to have lost a battle in his relatively short life span. Driven by that leitmotif Steve Harris must have wanted to shock his fans because they have always been able to predict a song's progress, that is the position of the choruses, when do the solos kick in, even how the melodies are going to sound. The great generals are not predictable. Their tactics don't follow patterns. Each battle is approached differently with a different winning strategy. It's quite probable Steve was led by these ideas whilst composing. He used the same or similar melodies throughout the song, which is a songwriter's technique giving a special vibe to the song, but after the movie-like introduction that might have been a later addition the song is only predictable up until the first chorus when the lyrics actually start to describe the military advances.

Ironmaidencommentary.com website gives an excellent technical review of the song so I would suggest you to go there and read the entire, lengthy analysis carefully. I'd like to give you some of the most memorable insights that the user SinisterMinisterX has made on this article: "The foreshadowing

of the main guitar lick at the end of the intro is a nice touch. Using the same melodic motif in different parts of the song unifies the song; it's a technique composers have been using since at least the time of Sebastian Bach (probably even longer than that). The verse riff ends on a V chord (B in the key of E minor) to allow a V-i cadence at the end of the riff; Bruce's vocal melody in the verse uses the same technique. This gives the song a bit of a classical feel, which strikes me as appropriate for the subject matter. (Classical music relies on V-I cadences to mark the separation of sections within a piece)."

The first solo part following the first chorus unexpectedly introduces the 7/8 rhythm. Well, unexpected for the fans not familiar with the musical legacy of Macedonia (Republic of Macedonia specifically). So, anyone from the Balkan soil or from a wider area around the Balkan Peninsula knows this rhythm to be a traditional Macedonian musical legacy, which was brought to the rock and roll world by the famous guitarist Vlatko Stefanovski and also more recently by the late Toše Proeski (RIP). Steve Harris implemented it perfectly into the song thereby giving it an extra edge of nervous energy which raises the tension with each passing beat while providing a catalyst towards unmatched epic melodies. On the other hand one is free to wonder about how much the musical legacy of Slavic Macedonia today is related with the music of ancient Macedonia. All in all, Ironmaidencommentary.com user SinisterMinisterX explains the gradation:

'Shortening the typical measure length by half a beat propels the section along; you hear the next measure begin before your subconscious mind expects it. The brief interlude after this section uses another classical composing technique, melodic augmentation. A melody is played three times, but becomes longer with every repetition. The shifting time signatures here confound all listeners' expectations: by the end of this part, someone hearing this song for the first time should have no idea what to expect next. The 2-beat bass licks which pop up every now and then in the next solo section serves the same purpose: just when you think you've got this tune figured out, Maiden throws a monkey wrench in the works. I love how they intensify the 3rd verse by using more words and shorter vocal notes. Returning to the style of the 1st/2nd verses would have been the

expected path. Instead, they don't give us anything 'old' until the final chorus. When that chorus comes around, the payoff of finally hearing a familiar melody is greater than if you'd known ahead of time to expect it there. The moral of the story: never take Maiden for granted, they will always surprise you with something new if you give them a chance.'

Macedonia grew stronger under the rule of Philip of Macedonia. Being under the influence of ancient Greece to which it belonged culturally, politically, territorially and by general worldview Philip's troops grew strong enough to defeat all of the Greek cities besides Sparta. Young Alexander's great leadership abilities came from his father Philip who developed innovative war techniques such as phalanx infantry corps, later copied even by the Romans which lived all the way through the middle ages. Even though he was raised surrounded by military, Alexander was never once neglected by his father who had turned to Aristotle (a student of Plato) to teach the young boy. This song does not describe his path in life through the eyes of an imaginary warrior (as 'Paschendale' did), rather choosing to list various facts Steve had found in the historical books he was reading. It would be important for Steve to specify the books that inspired him but given that he remembers stumbling upon Alexander's biography at the beginning of the recording process of 'Somewhere in Time' makes it quite likely that it happened on Jersey island while he was busy writing the album material. Even though a good portion of the song is factual, or at least what history nowadays considers factual, Harris blindly followed a single source with no Internet to help him with finding out some additional details. It resulted in a song which can be considered a bit silly by an average history buff, so Steve himself eventually became aware of this after the album's release. If there ever was a venue where he would be able to test the pulse of the song in a live performance it had to be the beginning of the tour, meaning Belgrade, Zagreb or Ljubljana, knowing that Macedonia was a constitutional republic within Yugoslavia at the time and the song would have probably been greatly welcomed by the local audience.

Although many reviews state that the lyrics are the weakest link of 'Alexander' this by no means signifies that Steve had lost his inspiration or songwriting abilities because both before and after this piece we witnessed

many of his lyrically fascinating works. It's quite probable Steve chose this factual manner to best describe his life similarly to what he did with the 'Dune' novel in 'To Tame a Land'. On the other hand 'The Clansman' was written in a completely different style, and if it intended to pose as a short biography of William Wallace, as Steve did with 'Alexander' I believe the song would have sounded completely different.

If I am to agree with the fact that whilst writing 'Alexander the Great' Steve chose a style I previously mentioned, then I might also conclude that the song has another weakness, considering the lyrical flop with the story ending with a sudden death by a fever in Babylon. It was too weak and way too sudden a finish for a song that was meant to represent a great general that Steve, by his own admission, greatly admired.

I believe that every author's intention, under the circumstances, is to give a memorable finale to their work of art which would have been a proper ending to this magnificent song as well. It is well known that Alexander's death bed was surrounded by his closest comrades all waiting for him to pass on his last wishes regarding the inheritance of his crown, with him finally deciding to leave everything 'to the strongest one'. I think that detail could have been mentioned at the end of the song which would have helped the lyrics a great deal regarding their standpoint with the audience as well as the critics.

Thirty years later, 'Alexander The Great' is still the source of many unanswered questions while rediscovering old intrigues anew. If any of us will live to hear it performed live at least once is hard to predict, but considering that, if you ask a Maiden fan about his greatest unfulfilled musical fantasy, more than ninety percent would go with 'Alexander the Great' being played live is a message that Iron Maiden is hardly going to ignore, even if it finally happens on their farewell gig. When? 'Somewhere in Time'.

WALKING ON GLASS

Many who weren't old enough in 1986 and 1987 to attend an Iron Maiden concert can only watch the bootleg videos (of extremely bad quality both sound and video wise) with a sense of nostalgia for that 'Golden Years'. Stumbling upon a traditional instrumental part looking as a guitar duel they might have probably wondered 'what is this, who composed it, what's it all about, why are they playing this on tour or was it ever officially recorded?'. Those who are more familiar with the metal as a wide genre will immediately link the second part of the song with 'Walking in the Air' by Finish band Nightwish from 1998, as well as Rainbow's 'Snowman' which was released in 1983.

Iron Maiden guitar solo parts are extremely rare in their concerts and were practiced during the early days abd later only every now and then during their forty year old career, mostly in occasions where they were forced to make a break due to technical issues. This song is a last exception of any planned solo parts played on a Maiden gig in the last thirty years and also the last instrumental piece they ever performed live in concert, ever. Why was this song in particular added to the tour and what is the role of this song on the tour if it wasn't recorded on 'Somewhere in Time', because clocking in at over five minutes it could have easily been replaced with another song from the album?

We need to take into consideration a question which was quite present back in the day over the newspapers and the media in general - which guitar duo is the best in rock and metal music? Adrian Smith and Dave Murray were rarely in the media headlines as individual musicians, just like today. Somehow they were always labeled as a duo creating magic whenever they play together. If this concert intermezzo was a kind of a demonstration for the eventual doubters, 'Walking on Glass' successfully showed their greatness. The raw emotions bombarding as an August meteor shower hit you directly in the heart with each note played. This performance lacks literally nothing. No screens or visuals, no light effects - only the two spotlights falling down on Dave and Adrian with their guitars forming a

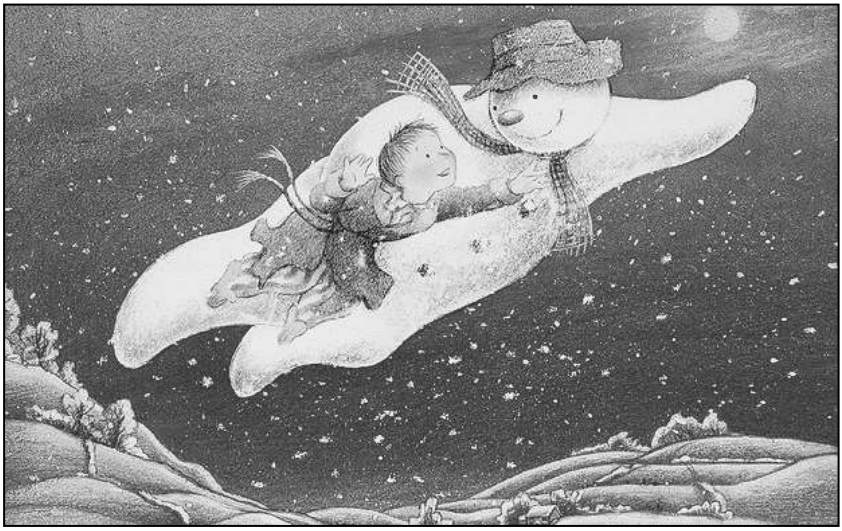
unique form of life which we're not able to comprehend. But is this all I have to say about this magnificent instrumental piece?

Adrian Smith & Dave Murray, Split, Croatia 2008. Courtesy of Stjepan Juras.

'Walking on Glass' is actually a song composed by Adrian Smith in 1985, and he did some raw live performances with his 'The Entire Population of Hackney' project featuring Nicko McBrain as well. If you take a closer listen to the live rendition of 'Silver and Gold' from their gig at the 'Marquee' you can see 'Walking on Glass' being used as an intro in some altered raw form without its famous addition known as 'Walking in the Air'. What is this telling us??

'Walking in the Air' was written as a Christmas acapella children's lullaby, by the order of a group of scholars who were the first to perform it in London at St John's Smith Square on December 21st 1975. The song was edited by the author Howard Blake for the needs of the animated movie 'Snowman' from 1982 which was based on the Raymond Briggs book of the same name from 1978. The song became the movie's trademark with the movie itself showing for years on British and Finnish television (this is probably where

Nightwish got their inspiration from). The movie shows the adventure of a boy and a snowman which came alive to take the boy on a flight to the North Pole. The song 'Walking in the Air' is the unforgettable musical theme for that fantastic journey where the boys ends up getting invited on a snowman party as the only human. That version of the song was performed by St. Paul's Cathedral choirboy Peter Auty and it was released as a single in 1982 by CBS, then reissued in 1985 and 1987. Elaine Page released the same song in 1985 as well as the Welsh choir singer Aled Jones, whose performance (recorded for a Toys 'R' Us commercial) reached number 5 on the British Charts making Jones an instant celebrity. This song ended up covered by over forty performers and bends of different musical genres



'Snowman' movie - Screenshot; Journey at North Pole.

The raw version of 'Walking on Glass' from the 'Marquee' footage is lacking some very interesting parts compared to Dave's 'Somewhere on Tour' version, which were giving a new dimension to the tune, not just musically but symbolically. If you listen carefully from 1.40 to 1.44 (this may vary depending on the recording) you'll be able to recognize the solo from 'Prophecy' which ended up on the 'Seventh Son of a Seventh Son'. Let's try

to put two and two together. Knowing this song was extremely popular in 1985, topping most charts, it had to grab the attention of Rod Smallwood who was signed or at least co-signed at the author of Maiden's most memorable album concepts (sleeve idea, concept and design). Considering that Maiden, unlike Rod Smallwood, didn't know anything about how their concept will look like until 1986, just like the cover art of 'Somewhere in Time' itself - the theory regarding 'Seventh Son of a Seventh Son', while being just a theory can still be viewed as realistic.

Bruce Dickinson, Paul Stanley and Dee Snider on 'Monsters of Rock' 1987. Taken from ironmaiden666.com.br Author unknown: Possible George Chin.

'Somewhere on Tour' ended in late May, and precisely three months after came the legendary 'Monsters of Rock' festival in Donington, headlined by Bon Jovi. The hardcore Maiden fans are surely familiar with the story of Dee Snider (Twisted Sister), Paul Stanley (KISS) and Bruce Dickinson (Iron Maiden) getting invited to the stage at the end of the concert to perform

'Travelin' Band' by the Creedence Clearwater Revival. The famous moment occurred when Bruce decided to alter the song lyrics in order to announce Iron Maiden headlining Donington a year later, which is something that the audience didn't notice while getting carried away with the epic performance.

You can watch that video on this link:
www.youtube.com/watch?v=WWoMLAcLM08

Being joined by the vocalists of KISS and Twisted Sister, bands which were the lineup of Donington in 1988, it's only now that we're able to see how complicated and mysterious the musical industry really is, as well as how many things we will never be able to know and fully understand. Neither Maiden, nor Kiss or the Twisted Sister did a 'blind' confirm, because it would have been counterproductive for Maiden to pull out 'Somewhere in Tour' production again for the 'Monsters of Rock 1988'. The promoters surely wouldn't have found that interesting, being a top metal festival at the time, so they were in a need of something new, big and exclusive in order to get the confirmation. Still, to get confirmed for a festival of that size (after Bruce announced it on August 22nd 1987 from the stage) meant that the initial and official negotiations needed to last for a couple of months at least, with Rod presenting at least a plan or a sketch for the production Maiden was going to have. The negotiations surely started while Iron Maiden was touring, and knowing that Rod was a mastermind of all the visual and PR concepts, the 'Seventh Son of a Seventh Son' idea was probably born a long time ago in his mind. Probably just after 'Somewhere in Time' was recorded. Bruce tried to explain the course of events : 'Last Castle Donington, when our manager came up to me, Rod, the infamous Rod Smallwood, and went, he said, err, he said, 'If you're going on stage with Jon Bon jovi, can you grab the microphone and tell everybody we're headlining here next year?' I said, 'I'll try and make it look spontaneous Rod.'

Let's try to get a bit creative and go back to the beginning. If the famous 'Walking in the Air' represents the most memorable part of the 'Snowman', featuring a boy flying with a snowman while holding his hand and taking him to a North Pole party, looking from Maiden's perspective - what were they trying to say? Can it be that another mystery cunningly served by Iron Maiden to both fans and journalists alike has been revealed in this book by

pure speculation? 'Walking in the Air', as I explained, wasn't originally a part of 'Walking on Glass' and was added only for 'Somewhere on Tour', so whether it was Dave's idea, because he played it, or Rod's is a question they should be asked once even though I'm afraid we won't be getting an honest answer. Considering that Dave's solo featured a part recognized in 'The Prophecy' from 'Seventh Son of a Seventh Son' album - a record Dave was credited a lot on - could have this been a special trademark enigmatic invitation from Iron Maiden to their North Pole party? (for the casual readers and fans of Maiden - check out the cover of the 'Seventh Son'.

'Seventh Son of a Seventh Son' album cover made by Derek Riggs.

The lyrics of the popular 'Walking in the Air' represent a significant announcement:

We're walking in the air
We're floating in the midnight sky
And everyone who sees us greets us as we fly

UNTIL THE NEW HALLEY

Thirty years after the release of this magnificent album, with all that happened in the meantime, the influence of this album on both metal scene of today and back then - was it a trendsetter or a lone wolf and finally - what did the album represent to the band and the fans themselves? I reckon every fan will have a different opinion and unique conclusions, but there are some things which are irrefutable.

'Somewhere in Time' is the last Iron Maiden record to bring innovations to the stage production and reach the standards which the band has been using ever since, without any special effort to change anything. As a fan, this is something I understand and honestly don't care about, because if I go to a Maiden concert I know what I came for which is a good portion of old school metal music, highly energetic performance with an electrifying frontman and explosive band members delivering their absolute best. I came to see the standard, old school Maiden stage production, magnificent backdrops and, of course, Eddie in his most recent incarnation. But first and foremost I came for the feeling of being home - to a place where tens of thousands think as one and sing their favorite songs as one.

From that point of view, I was never left wondering things like why this isn't here or why is that missing, but if I look at things not only as a fan but a journalist and a chronicler some things have to get noticed. For me, 'Somewhere in Time' was Maiden's childhood's end, a moment when they needed to prove they'll able to rise up to the task. Since their early days Iron Maiden was growing rapidly and it was clearly visible ever since their debut. The early eighties, turbulently moving forward in a frantic 'album, tour, album, tour' tempo carried something new and exciting with them, not just for the fans but the band itself while the management realized that Maiden could be their ride to stardom, started 'dreaming awake' and taking on even greater challenges. The first album was a breakthrough, everything was unknown, everything was new; collaboration with the publishing company, rising media attention, big concerts with band like Judas Priest and KISS, proving themselves on new territories which they didn't even dream of reaching so quickly. United States,

which is a dream of many musicians was theirs so early and the bands which they were opening up for were at their absolute peak with each new gig being a challenge, trying to get more fans or just to make an impression.

The second album was challenging because of the new producer and their first 'childhood aches' they needed to overcome. They went through the guitarist change and faced the problem of the troublemaking vocalist, who left the group soon after, they had visited Japan and experienced a respectable period of their own gigs which was a way for them to learn about the things which could have made their stage performance even better in the near future. The famous 'Killer Krew' was born and the band realized Eddie's potential together with the merchandise as something which could have bring them a fortune. The band Trust was their opening act and they didn't even dream of Nicko becoming their new drummer back then.

Iron Maiden and Trust 1981, Hammersmith, Odeon. Taken from maidenthebeast.com

Third album was a revolution, not just because of the new vocalist but the live performances as well. Bruce Dickinson was a unbelievable addition to the band. Today it might look like an easy decision, but back in the day Iron Maiden had a lot of Paul Di'Anno fans and the Dickinson experiment was extremely unpredictable. But as well all know, it couldn't have ended better. A big innovation was the 'Walking Eddie' they introduced in their gigs and

Dave Lights had started to show us his infinite talent related to stage lights design which later on became one of the trademarks of Iron Maiden. A big background Eddie was still just a illustration concept rather than a doll and the stage construction had changed as they added stairs and some other details. Maiden started playing bigger and bigger venues and made it clear that the biggest innovations were yet to come.

Iron Maiden in San Sebastian, Spain, Velódromo de Anoeta during 'Beast on the Road' Tour, April 4th 1982. Courtesy of Fernando Catalina Landa.

'World Piece Tour' besides featuring a new drummer brought some new production details. The band had proved themselves with the 'Piece of Mind' record as well as lived up to the expectations everyone had after 'The Number of the Beast'. It was their first major challenge to see if they are fit to become the world's leading metal act or just a star which shined for one summer. After doing some new things on the 'Number of the Beast', such as illustrating the back cover just like the vinyl itself, 'Piece of Mind' featured one big picture stretching all the way from the front to the back cover. For the first time Maiden started thinking about a themed stage floor so they

had built a black and white, asylum-inspired floor and introduced 'Big Eddie' for the first time. The end of the tour was almost scripted, having the band members kill Eddie and take his brain out on their last gig in Dortmund. Again, it seemed that this was a subtle way for them to hint what we might be seeing on the next album. It was definitely Eddie's funeral, but no one expected it to be a pharaonic one.

'World Piece Tour' 1983 and 'Big Eddie' for the first time on stage. Courtesy of Ross Halfin.

'Powerslave' was a huge step forward. The cover art theme itself was ideal for a band which was constantly on a road to the top to finally sit on their throne. The old Egypt, mummies, masks, hieroglyphics, Anubis, sarcophaguses, amazing backdrops and the themed detailed stage floor, featuring even some internal jokes. Pyrotechnics were used for the first time and 'Big Eddie', who was just a big head named 'Eddie the Head' up until then was improved to perfection stage and production wise on the 'World Slavery Tour'. Even though the fans both expected and ended up getting a big pharaoh head, they

didn't expect the head to open and show a chamber holding a mummified Eddie, who rises from the hidden area, being ornamented with a uniquely cut fabric and painted canvas, which had created an incredibly realistic scene portraying the inside of a pyramid. Backdrop canvas began to be used, and Maiden was for the first time headlining the whole tour, taking the throne for the very first time as well. Then came a new challenge, the one they faced following 'The Number of the Beast' album, but this time much more difficult. When the band is on the rise, it's always easy, but when you're all alone on the top only having yourself as competition, things become very complicated. I already mentioned all these issues (the longest continuous tour, fatigue, a double live album, a long time rehabilitation, studio change, arguments about their new direction, public pressure, high expectations,..) so I think it became clear to everyone that they had to face their biggest challenge yet. It was obvious that something must change, but they still didn't know what it was. They feared change but also knew it was inevitable if they wanted to keep their fans from drifting and their material fresh. Before the first concert of the tour their fear was so huge it could have been felt in the air. The journalist Jadranka Jankovic captured this wonderfully in an interview in 1986, which I have already quoted in this book, referring to the band's feelings and superstition on the eve of the first gig in Belgrade. Steve was actually the one most afraid, thinking that the new generation may no longer find Maiden relevant compared to the new era of metal that was increasingly flourishing.

For all these reasons, they had to prepare everyone. The album cover had to be better (if possible) than 'Powerslave' and 'Live After Death', the production had to be 'advanced', the songs had to be the most mature to date, a concert production had to pass the most difficult challenge and surpass Egypt. As I previously stated, the final look of the stage and the cover art was kept as top secret. Illustrations were appearing slowly ('Wasted Years' - undefined Eddie's head, and then just a week before the album's store release appeared the poster 'Eddie is Coming', which slowly revealed Eddie, but not the final cover nor the shock that the fans were about to experience). Also, the book tour shared the same cover, but the tour itself began shortly before the album's release. Absolutely everyone gave their best effort - management, the band, crew, Dave Lights, Martin Birch and Derek Riggs, they all helped to make this spell, and the most expensive Maiden experiment was ready to begin!

EDDIE IS COMING!

IRON MAIDEN

SOMEWHERE IN TIME

SOMEWHERE IN YOUR RECORD SHOP

SOMEWHERE AROUND 20-9-86

You guessed it? The experiment was a success: the reaction of the fans was (it can be said) more immediate than on the previous tour, tickets were being sold out quickly, press reviews of both the album and the concerts ranged from good to excellent. The album sales were excellent, even unexpectedly good in the USA. Even the members of the band said at the end of the tour that they did not expect such a good finish. Listening to many bootlegs, the screaming fans exceeded all previous tours and Maiden was so well loved that even their Sheffield show, where Bruce wasn't able to perform due to a severely sore throat, went on euphorically. Everyone was wondering what the hell was going on with this album? It proved itself a success on all fronts, brought in a lot of cash, attracted new fans and kept the old ones faithful. The sound production and live performances were raised to a higher level, Maiden had never looked this mature musically, and both the tour range and its income were fantastic.

Why is it then that the coming years erased 'Somewhere in Time' from Maiden history for good? Somehow I'm not inclined to think that it's just a question of vanity. And hey, it's been thirty years. It is impossible they chose to behave like children. The reasons may be very different in nature and some are what you least want to hear and probably will not at all like. According to the internets 'Alexander The Great', as I have already mentioned in the chapter about it, remains the Maiden song most requested for a live performance. However, I personally witnessed the concert in Athens in 2007, where at one point Bruce began to sing the chorus of 'Alexander' acapella. Bruce was a little surprised himself when only about a 30% of the audience recognized the song, and from them a mere 10 started to sing along. There was no mass euphoria. The lyrics themselves failed to run smoothly and it was obvious Bruce was having trouble getting them to come out as he wanted. See example:

A Phrygian king had bound a chariot yoke
And Alexander cut the 'Gordian Knot'
And the legend said that who untied the knot
He would become the master of Asia

You need to realize that the song is composed with a two minutes opening instrumental part with no Bruce whatsoever, and following the two minutes

of vocal melodies is the new three and a half minutes long instrumental piece without any vocals (5 in total) which is too much in a live song for a band like Maiden. On the other hand Bruce was proven to struggle with singing the repetitive chorus on 'Caught Somewhere in Time', requiring huge amounts of air so Bruce ended up barely making it. Intro to the song overly modified by a guitar synth so much so that the original tour had it on playback because it just wouldn't sound right performed live. 'Stranger in a Strange Land' sounds nice in the studio version but if the band members are to be believed it doesn't sound as good live because it doesn't have the vibe to keep an audience going and the show's atmosphere declines drastically when it's performed. This turned out to be true despite the fact that it was added to the 1999 set list exclusively thanks to the fans. It's one of the rare Maiden songs to finish with a fade-out which complicated the matter even further. This is the same explanation Maiden used for 'Loneliness of the Long Distance Runner' right after it got removed from the set list (the chorus is very tiring live and doesn't have much of a live atmosphere) and the same melancholic feeling is why 'Sea of Madness' was resented. These days we should also consider that NIcko would have a hard time playing 'Runner' live given his age. Truth be told, now that I've given it more thought this could as well be the reason. 'Somewhere in Time', I can somewhat concur, was not made for the stage but is just perfect as a studio album. As far as I'm concerned it is its only flaw. Two of the songs still being played live are the only ones from the album with an actual 'live' vibe: 'Wasted Years' and 'Heaven Can Wait', thanks to the mid-tempo middle part featuring stadium chanting accompanied by the fans on the stage. The PR tales about Adrian Smith forgetting the 'Alexander the Great' solo are completely incredulous because a short YouTube search will show you even teenagers able to play it with a bit of effort, while us fans find it so unforgettable that we could hum it even if awakened in the middle of the night.

When the album came out, Harris kept telling everyone willing to listen how very proud he was of 'Alexander' and since he is the boss of Iron Maiden I doubt this song would remain missing from the set lists had he wanted otherwise, but then again one must consider the timeframe and the fact that the album came right after 'Powerslave' and the hugely successful tour highlighting the 'Rime of the Ancient Mariner'. Back then Maiden had just a

few backdrops, none of them cheap because unlike today they were handmade. Even the infamous ‘Trooper’ didn’t have its own backdrop and you can’t even imagine a Maiden gig without it today. ‘Rime of the Ancient Mariner’s canvas was one of the rare (total of three) from the previous tour (made and used after the filming of ‘Live After Death’), while the show featuring pyrotechnics, dry ice and the legendary middle part when the whole light construction comes down became iconic through the power of word of mouth because there was no Internet back then. It would have been a suicide not to repeat this on another tour especially after the video getting released for everyone to see what they missed. If they had added ‘Alexander’ to the set list, these two songs together with 'Phantom Of The Opera', 'Caught Somewhere in Time', 'Heaven Can Wait' i 'Hallowed be Thy Name', six songs in total, it would have been an hour long set. The next tour already featured a different concept. No one could (nor should) have endangered the epic middle part of the concert and the theatrics of ‘Seventh Son of a Seventh Son’ which was made after the ‘Mariner’ blueprint (a heavy intro, a series of choruses, a peaceful central part followed by an epic narration and an amazing instrumental rhapsody leading to a furious finale. Two of the following tours saw Maiden’s return to their raw beginnings, reducing the stage production to a minimum giving even less chances to ‘Alexander’ before Blaze came along and the song became forgotten..

I will return to the beginning of this chapter once again to confirm ‘Somewhere in Time’ as the final album of Iron Maiden when they still wanted to grow and innovate. ‘Seventh Son of a Seventh Son’ album was a step back stage production wise. When they were about to explode with something as bombastic as that record they had decided to play it safe, and we can maybe credit that ‘insecurity’ to the departure of Dave Lights, their legendary light technician. Derek Riggs created an amazing yet very unusual and unexpected cover, but it was clear that even he wasn’t on top of his game. Besides the album cover and the booklet illustrations, only a handful of artwork is available (tour poster, Eddie breaking through ice with a bass guitar, Eddie and a child with the British flag and a door poster with a child). All of the Iron Maiden singles from that period are simplified featuring only Eddie’s head.

'Seventh Son of a Seventh Son' singles.

If we compare this with the luxurious single illustrations of the previous two albums like 'Two Minutes to Midnight' or 'Strange in a Strange Land' and the other accompanying work, it's clear that everyone was 'overdoing' it on 'Somewhere in Time'. A production similar to 'Somewhere on Tour' was seen twelve years later on the 'Virtual XI Tour' in 1998 with Eddie's hands reaching out from both sides of the stage. 'Big Eddie' was also an inflated doll but unlike on 'Somewhere on Tour' with Nicko above, this time it had 'swallowed' him.

'Virtual XI tour 1998. Very similar to 'Somewhere on Tour' concept.

It is so clear today, both to the Iron Maiden fans and to the people from the music industry, 'Somewhere in Time' Eddie became and remained an icon of modern pop culture, ensuring Iron Maiden is remembered even outside the heavy metal and even rock music. Regardless of all the previous ('Killers',

'The Number of the Beast', 'The Trooper'…) and following ('Fear of the Dark', 'Smiley Eddie', 'Crossed Guns Eddie'…) incarnations, even branding the 'Trooper' beer, 'Somewhere in Time' dominates the internet search engines as well as many other non-metal webpages which are trying to write a Ion Maiden inspired article. No matter if you love Iron Maiden or you never heard of them, 'Somewhere in Time' incarnation tickles the imagination, be it a child, SF fans, or Marvel geeks. Ideal for computer games but old school enough to make enough sense even while destroying pyramids on 'Somewhere Back in Time' compilation album cover. You wonder why Iron Maiden didn't go for a new and modern designer with a fresh unique solution when creating their 'Ed Phones' headphones, but rather decided to recycle the old 'Somewhere in Time' album incarnation?

'Edphones' advertsement 2016. Courtesy of Edphones.

Why does the pompously announced 'Legacy of the Beast' videogame keep on using the 'Somewhere in Time' incarnation for its profile picture? It's been thirty years and ten studio albums since 1986. Albums were made ('Virtual XI' and 'The Final Frontier') that had the opportunity to outshine 'Somewhere in Time' by their illustrations and iconography. There were songs like 'Futureal', 'Out of the Silent Planet', 'Different World', 'Satellite 15… The Final Frontier', 'Speed of Light' and also the game 'Ed Hunter' but each of the Eddie's incarnations only lasted for as long as the PR campaign for a certain album or a single had. Derek's version of Eddie continues to surpass all the later ones. Too much time passed with so many things happening that Maiden should never go back and yet they do, still musically

ignoring their visually most exploited album. That is why 'Somewhere in Time' will remain a symbol of a timeless visual legacy and not as a music and production prodigy.

Taking a step back with their stage production Maiden decided to capitalize on everything they worked for, which is their god given right whether the fans like it or not, using a routine approach to everything, not just stage production. Whatever the Eddie's illustration looked like (which 'Final Frontier' clearly showed) all kind of merchandise is going to be purchased, as well as albums regardless of their quality. Iron Maiden today is iconic and whatever they come up with will find its audience with more or less success which allows them to no longer hire the best man for the job as they used to before. If 'Seventh Son' was a step back in show production, 'No Prayer For The Dying' was taking three steps back, and all the later tours just meant that new canvases with the accompanying backdrops, repainted amplifiers and monitors will be used within the same stage construction (Yes, one of my bands was supporting Maiden so I had the opportunity to take a detailed look of the stage). Every album release told us of never before seen production and lights but in practice it usually turned out to be anything but. Only rarely was this not so, for example the 'Brave New World' tour with it's interesting scaffolding design and 'A Matter of Tour' when the first few shows featured additional sand bags mimicking war trenches with the 'Eddie Tank' looking quite memorable. That's why I feel that 'Somewhere in Time' was a turning out in Iron Maiden's career. The album proved to themselves as well as others that they could act however they wanted and one of the things they have decided upon was unfortunately budget cuts. For sixteen years now, since the 'Brave New World' came out we've been listening to the same mantra regarding album production. 'We wanted a live vibe; we wanted a live feel, so we played accordingly to keep in line with that feeling'. As an author I should probably be a bit more objective as a writer but I cannot help but wonder if we will ever be given the chance to listen to a 'REAL' studio album by Maiden? We all attend their shows and that's the only way to truly grasp their live feel, the only way where one should, could and has to experience it. I don't need a home stereo to feel that. A studio album is called a studio album because fans want to listen to a perfected audio, carefully and thoughtfully prepared for their pleasure. 'Somewhere in

Time' is the studio album to crown all Iron Maiden studio albums and 'Seventh Son of a Seventh Son' is just an extension of that wondrous experiment and the proof of the absolute triumph of effort, hard work and proving themselves. That's the feeling that makes many Maiden fans nostalgic about this amazing legacy, regretting having the sense of everything following a certain pattern nowadays. Even though I've already explained this in one of the previous chapters, I feel the need to repeat it at the ending of this book. I don't think 'Loneliness of the Long Distance Runner' is an ordinary song. It bears a triple meaning. Besides the movie it was based on it carries two more messages by Steve Harris for everyone who actually wants to find them.

1. Iron Maiden is his child, his vision, his dream and life. The music industry back in the day, or even today and tomorrow can change, the stage production can rise up to unbelievable heights, together with the life trends changing as well as the politics and whatnot, but if you expect Iron Maiden to play by the rules, or being forced to compromise under the influence of the music trends and the music industry itself (just like the protagonist from 'The Loneliness of the Long Distance Runner'), you don't know the first thing about what this band stands for. Iron Maiden is the living embodiment of the young runner from the story; a bunch of down to earth guys who needed to work hard for their piece of bread, which they did without owing anything to anyone. That's why they are entitled to run their own route alone, towards an imaginary goal where they might leave their victory to another, because they will still know they've won every time they competed against anyone, and the victor being aware of getting to the throne by looking at the back of Iron Maiden. Kicking off for the 2007 tour featuring their newest album, offering their 2009 compilation album as a free download, releasing a double album with songs lasting as long as twenty minutes as well as many others 'non advised' moves - they have proven that they can do whatever they want to without answering to anyone for their actions.

1. 2. This song is basically a testament from Steve Harris or an early musical will which was almost impossible to understand back then. But do take a moment and try to analyze those lyrics from the start. The lyrics some reviewers described as 'cheesy' believing they are strictly related to the movie.

You want the glory that goes
You reach the final stretch
Ideals are just a trace
You feel like throwing the race
It's all so futile

When you know you are the best, the act of competing with anyone in anything loses its purpose!

***

In exactly eighteen days from the moment I'm writing these words down I'll be turning 40, which is the age of Iron Maiden. Reaching the end of this book I can't help but remember the part about the passing of time which I wrote at the very beginning. If I end up lucky enough to live another 46 years, when the Halley's comet visits us once again I will be an old man with a symbolical age of 86. I have promised myself a long time ago that if this happens I will go outside alone, underneath the stars, looking at the amazingly bright celestial visitor just like Steve did back in 1986 while recording 'Somewhere in Time'. Knowing that Iron Maiden will be long gone when that day comes I will play that album at the highest volume while remembering the legendary people whose music changed my life in every possible way. Some new kids are going to say 'Look at the crazy old fart!' while I'm going to think to myself::

Face up... make your stand
And realise you're living in the golden years

PHOTO AND LYRICS CREDITS

I have received some of the private photos (from shows, etc.) from the interviewees via e-mail, or have been given permission to download them from their Facebook pages and use them in this book. Although I have always insisted on getting the author's name, sometimes it was unclear who took the photo during a show or other occasion. In such cases, I have credited the owner of the photo in good faith, to the best extent of my knowledge. I always aimed in this book to respect the author's intellectual proprety and state a photo's true author.

Most of the images used in the book are from my private collection or courtesy of the people I've interviewed. All of them gave me permission to use some of the images originally posted on their personal Facebook or Twitter profiles or from their websites. I have asked for permission to use each of them and if the author should be mentioned. Also, most of the images are more of private than public character. Those which don't have captions are explained in this list, sorted by page number:

Page 30 - Rick Allen car accident, press announcement.
Page 38 - 'Powerslave' album cover. Llustration made by Derek Riggs.
Page 48 - 'Running Free / Santuary' single press ad.
Page 83 - Martin Birch's thank you message to Iron Maiden, press ad.
Page 84 - 'Wasted Years' single press ad.
Page 101 - Rod and Bruce wirh birthday cake. Courtesy of Stjepan Juras.
Page 105 - 'Somewhere in Time' album press ad.
Page 172 - 'Somewhere on Tour'- date list from Maiden tour progremme.
Page 204 - Iron Maiden prom photo. Courtsey of Aaron Rapaport.
Page 224/225 - Hallowed Be Thy Name artwork and Unoffcial T-shirt.
Page 241 - 'Somewhere in Time' album press ad.
Posters, illustrations and programmes courtesy of Iron Maiden
Record covers courtesy of EMI, Albert - Atlantic, Factory Records,
Rear cover page - Space car is new interpretation of Derek Riggs'artwork from 1986/87 tour shirt, made by Stjepan Juras
Iron Maiden Lyrics in the book - courtesy of Zomba Music Publishig Ltd.

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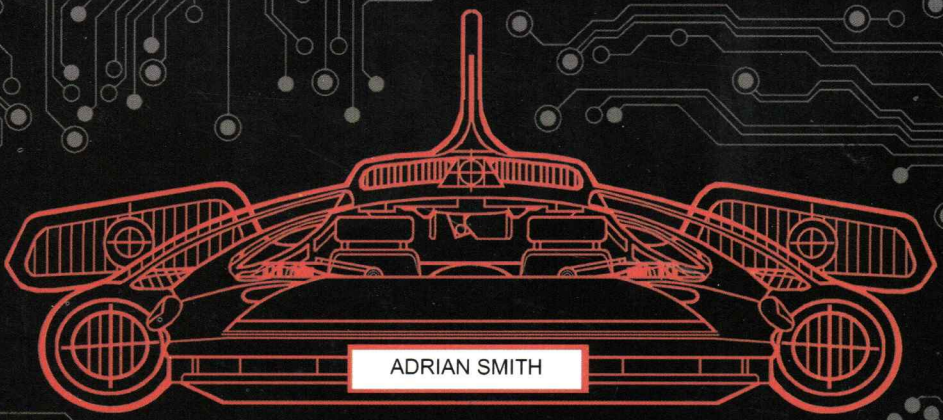
Croatian Iron Maiden fan club; www.maidencroatia.com

TIME IS ALWAYS ON MY SIDE



AN INCREDIBLE JOURNEY THROUGH SPACE AND TIME OF IRON MAIDEN'S LEGACY

This is in fact a book about an album, yes - an album, which opened a new dimension of space and imagination for me, a ten year old boy at the time, on a neverending journey beginning over 30 years ago. This is also a story of a renegade album, a black sheep, a bastard child, who their creators never gave the credit it deserved. This is why this book is actually a cry for Iron Maiden to remember the jewel they've left in the dust, allowing their own vanity to submerge it into oblivion. Dear Iron Maiden, you may have forgotten the album 'Somewhere In Time' but there are several millions of us who have not. Millions of us who bought it, worshipped it, collected all available merch, and listed numerous petitions asking for a live performance of the album's long forgotten songs.

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